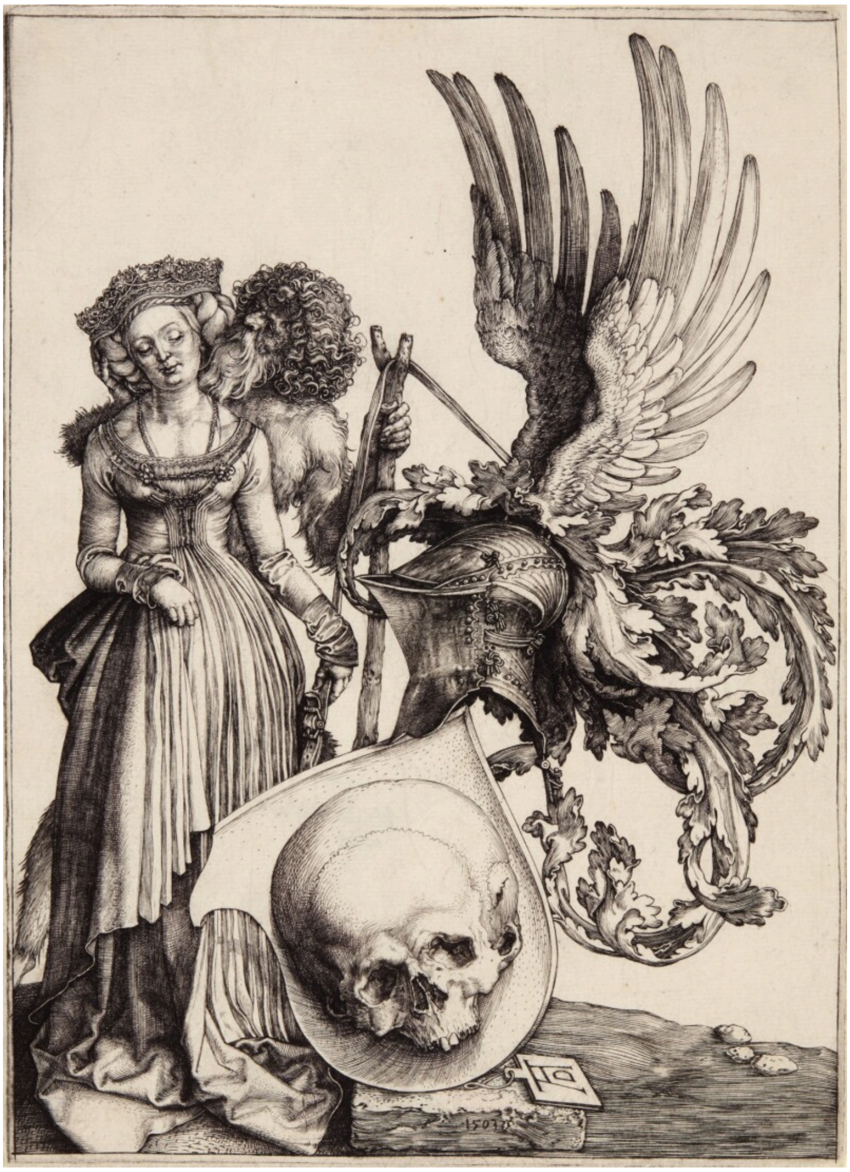
Old Master Prints

London | 10 Dec 2021 | 03:00 PM CET



1

Albrecht Dürer

Coat of Arms with a Skull (Bartsch 101; Meder, Hollstein 98)

Estimate:150,000 - 250,000 GBP

‡ VAT reduced rate

DESCRIPTION

Albrecht Dürer
1471 - 1528
Coat of Arms with a Skull (Bartsch 101; Meder, Hollstein 98)

Engraving, 1503, a magnificent, black, early Meder a impression of the first state (of two), printing with burr in the wings, scrollwork and gown, displaying a pronounced sculptural effect, on fine laid paper with a High Crown watermark (Meder 20), framed
sheet: 226 by 160mm 8⅞ by 6⅜in

The present impression is superior to the Malcolm impression in the British Museum, while it compares favourably with the Slade impression in the same collection.

PROVENANCE

Dr. Hans (Boerner); Dr. Kyriss, Stuttgart; with Richard Zinser, Stuttgart; Albert W. Blum (Lugt 79b); with Galerie Kornfeld, Bern, 10 June 2009, lot 38 (250,000 CHF hammer)

CONDITION REPORT

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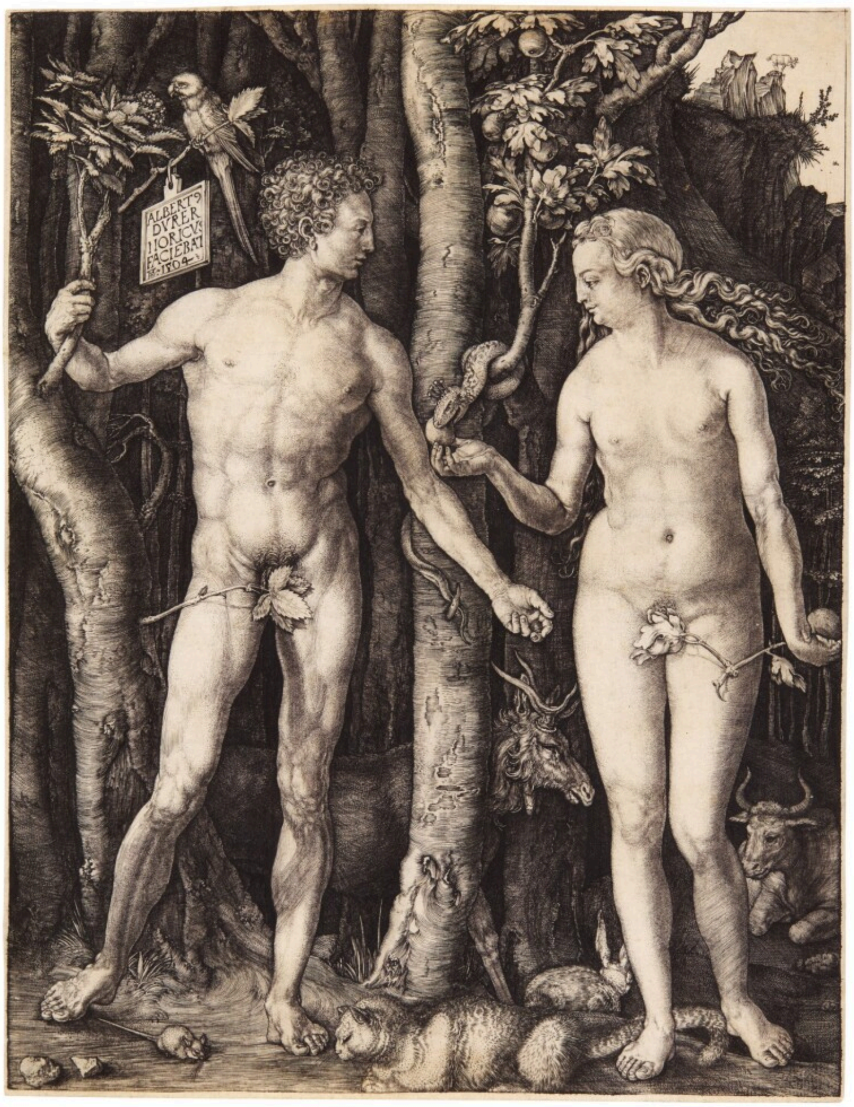
ALBERTVS
DVRER
NORICVS
FACIEBAT
AD 1504

2

Albrecht Dürer

Adam and Eve (B., M., Holl. 1)

Estimate:150,000 - 250,000 GBP

‡ VAT reduced rate

DESCRIPTION

Albrecht Dürer
1471 - 1528
Adam and Eve (B., M., Holl. 1)

Engraving, 1504, a very fine, black Meder a impression of the third (final) state, printing with clarity and strong contrasts, the nudes resplendent against the rich depths of the forest, the trees displaying a strong plastic effect, on fine laid paper with a Bull's Head with Triangle and Flower watermark (M. 62), framed
sheet: 253 by 194mm 10 by 7⅝in

The present impression is superior to the Nollekens impression, also Meder IIIa, at the British Museum.

PROVENANCE

Baron de Bethmann, Paris, included in his sale, Hôtel Drouot, Paris on 24 November 1923, lot 24 (expert Loys Delteil, Paris), illustrated on the title page of the catalogue; most likely purchased by Marcel Mirault, Tours, 1860-1929 (Lugt 1892a); identified in the auction catalogue of his collection at Hôtel Drouot in Paris on 18 May 1938, lot 5 (expert Maurice Rousseau), described as '*très belle épreuve du 1er tirage, filigrane tête de boeuf, trace de pli horizontale, filets de marges. Une des planches capitales de l'oeuvre gravé du maître. Collection de M. le Baron de Bethmann, vente 24 novembre 1923.*'; with Galerie Kornfeld, Bern, 10 June 2009, lot 31 (460,000 CHF hammer)

CATALOGUE NOTE

Tackling a tale as old as time, Albrecht Dürer re-invented *Adam and Eve* for his Renaissance audience, transporting the pair physically and temporally from the Garden of Eden to a wild Germanic wood. Against the ominous background of impenetrable trees and foliage, the exposed nudes seem surprisingly comfortable. Standing at ease in *contrapposto*, they recall the classical statues of Venus and the Apollo Belvedere, a nod to Dürer's early Italian sojourn.

Between the pair, the Tree of Knowledge creates a distinct divide: as Eve reaches for the forbidden fruit at right, Adam commands attention at left, holding on to the branch of a Rowan tree, known as the Tree of Life. The parrot above him symbolizes wisdom, counterbalancing Eve's serpent, a symbol of betrayal. Dürer judiciously placed such flora and fauna throughout his composition, creating both physical and allegorical equilibrium. Between the couple's feet, for instance, a cat and mouse coexist harmoniously, blissfully ignorant of the predator-prey model. As soon as Eve accepts the serpent's offering, this tender balance will be destroyed.

The animals Dürer selected to populate his Germanic Eden are associated with the four 'humours', or human temperaments, which fascinated his peers. The imposing elk emerging from the trees is associated with melancholy, while the robust ox at right represents the phlegmatic. The rabbit behind Eve symbolizes the sanguine, and the aforementioned cat is linked to the choleric. Though this humanist philosophy was widely debated amongst the artist's contemporaries, all could agree that the mountain goat teetering on the cliff at right symbolized lust and doom – a sign of things to come.

Adam and Eve stands out in Dürer's printed *oeuvre* as one of his most complex images, and best displays his technical virtuosity as an engraver. There are three states of this subject, plus a trial proof housed at the British Museum, and numerous preparatory drawings. Each of these iterations of the design chronicles the careful planning that went into the creation of this print. Proud of the final composition, Dürer claimed ownership on the tablet above Adam's shoulder, adding, *"Albrecht Durer of Nuremberg made this 1504 (Albert[us] Durer Noricus faciebat 1504)".*

The present impression, a very fine, black Meder a impression of the third (final) state, is a superb example of the artist's final design. Printing with astonishing clarity and contrasts, the depths of the forest are as rich as the nudes' bodies are luminous. This balance of extremes complements the thematical and compositional focus on equilibrium. Every fine line is pronounced in this example, which is superior to the Nollekens impression at the British Museum. With even the delicate whiskers of the mouse printing clearly, one can truly appreciate Dürer's attention to detail.

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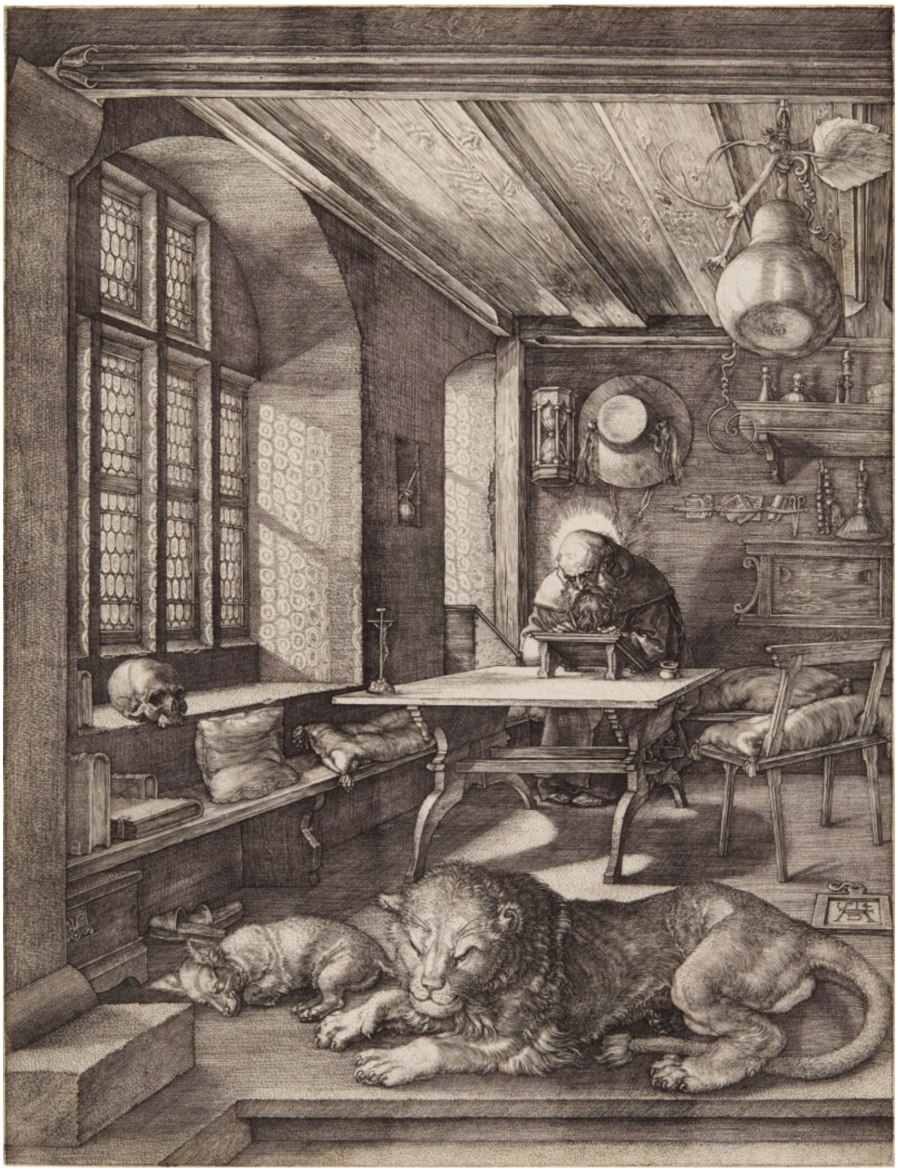

3

Albrecht Dürer

St Jerome in His Study (B. 60; M., Holl. 59)

Estimate:120,000 - 180,000 GBP

‡ VAT reduced rate

DESCRIPTION

Albrecht Dürer
1471 - 1528
St Jerome in His Study (B. 60; M., Holl. 59)

Engraving, 1514, a very fine, bright Meder a impression, printing with sparkling clarity and remarkable qualities of illumination, the dark vertical bands apparent in early impressions clearly visible, on fine laid paper without watermark as is consistent with the finest impressions, framed
sheet: 246 by 188mm 9¾ by 7⅜in

The present impression is superior to the Slade impression at the British Museum, while it compares favourably with the Cracherode impression in the same collection.

PROVENANCE

With Galerie Kornfeld, Bern, 10 June 2009, lot 34 (220,000 CHF hammer)

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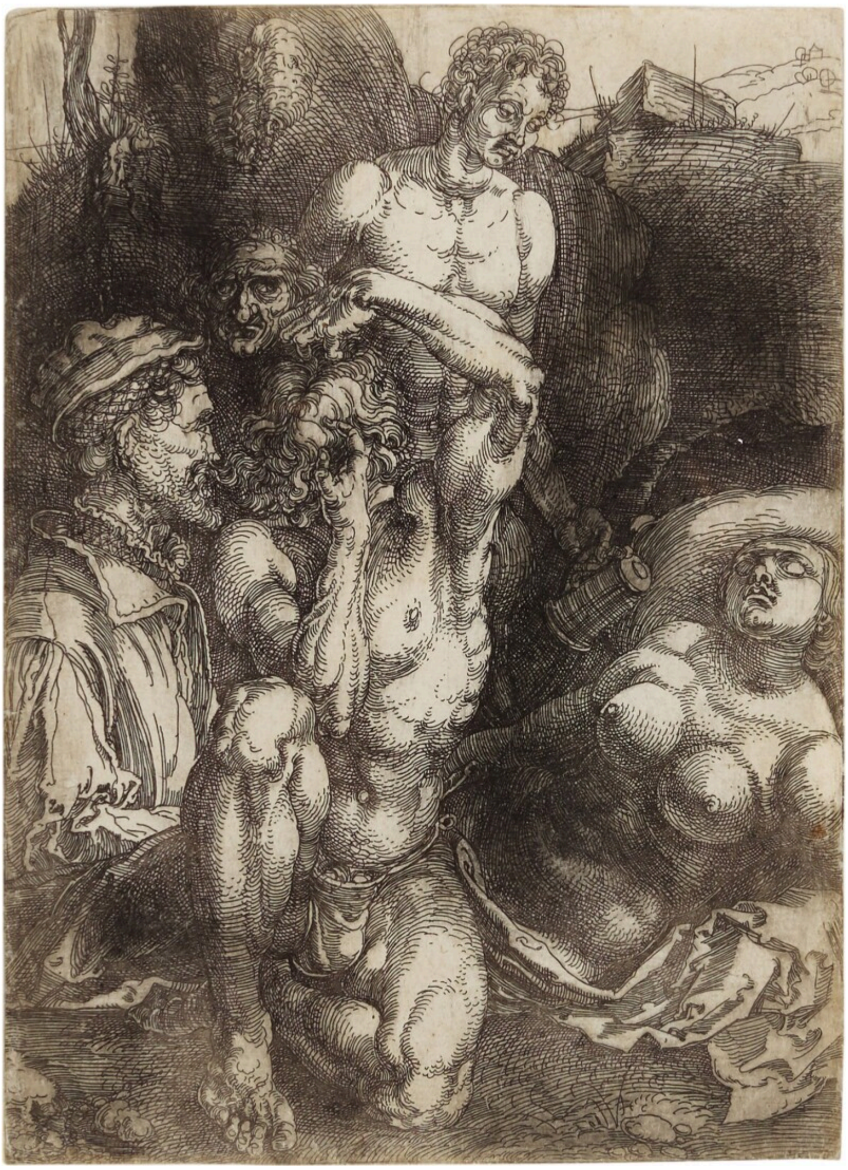

4

Albrecht Dürer

The Desperate Man (B. 70; M., Holl. 95)

Estimate:15,000 - 25,000 GBP

DESCRIPTION

Albrecht Dürer
1471 - 1528
The Desperate Man (B. 70; M., Holl. 95)

Etching, *circa* 1515, a very fine, atmospheric Meder a impression, printing before the rust marks, with selectively wiped plate tone emphasising the highlights throughout, framed
sheet: 183 by 133mm 7¼ by 5¼in

CATALOGUE NOTE

The Desperate Man is one of only six etchings by Dürer. Although the print bears no date, it is believed to precede the others due to its experimental nature. The five figures are thought to have been etched directly onto the plate without a preparatory drawing and they have been planted with no unified spatial plane, despite hints at a landscape behind. As such, it has the look of a study sheet produced by Dürer to test the etching technique. Each disparate figure could have been based on an earlier sketch as the man on the left resembles a drawing of Dürer's brother, Endres, from 1514.

Panofsky speculated that the unusual grouping could be representative of humoral insanity, given Dürer's preoccupation with the humors which was at a peak in 1514-15. The central figure tearing at his hair in desperation – from whom the print gets its name – represents violent choleric melancholy. Above his left shoulder, a haggard face emerges embodying depression. The jovial youth behind him is sanguinic and the sleeping woman to the right is the emotionless phlegmatic. These are contrasted with the healthy individual resembling Endres, perhaps illustrating the types of melancholy that could take hold of him depending on his personality.

CONDITION REPORT

Trimmed to or just within the plate mark, in good condition, with a softened hortizontal crease at centre, a small, faint brown stain at the woman's left arm, the verso with a backed pin hole towards the right sheet edge, framed. (Hinge remnants along the left sheet edge verso).

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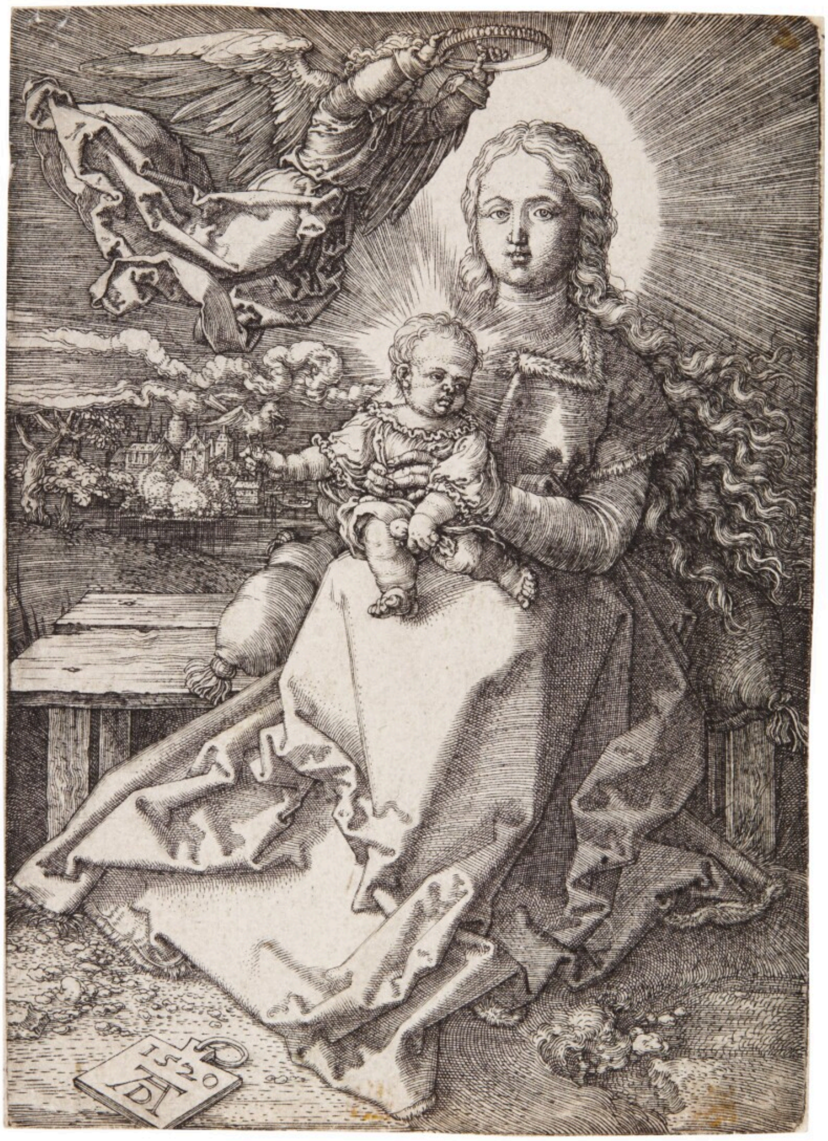

Property from an Important Private British Collection

5

Albrecht Dürer

The Virgin and Child Crowned by One Angel (B. 37; M., Holl. 41)

Estimate:3,000 - 4,000 GBP

DESCRIPTION

Property from an Important Private British Collection
Albrecht Dürer
1471 - 1528
The Virgin and Child Crowned by One Angel (B. 37; M., Holl. 41)

Engraving, 1520, a very good Meder Ib impression, before the line from the angel's palm into the nimbus, on paper with a Small Jug watermark (M. 158), unframed
sheet: 136 by 99mm 5⅜ by 3⅞in

CONDITION REPORT

Trimmed on the plate mark, in generally good condition, finely lined (presumably to support a couple of inconspicuous thinned areas and two tiny skilful repairs at the upper left corner), with small areas of pale paper discoloration at intervals along upper and lower sheet edges associated with tape verso, unframed.

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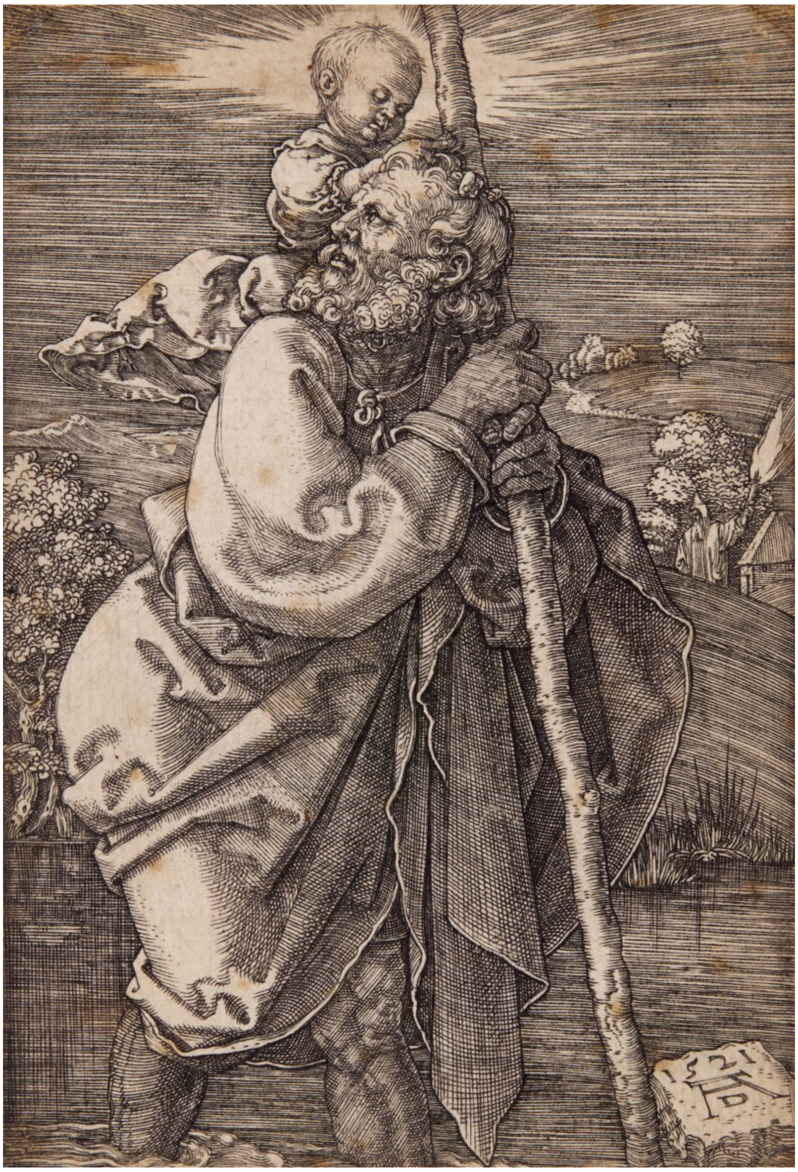

6

Albrecht Dürer

Saint Christopher Facing Left (B. 51; M., Holl. 53)

Estimate:1,000 - 1,500 GBP

DESCRIPTION

Albrecht Dürer
1471 - 1528
Saint Christopher Facing Left (B. 51; M., Holl. 53)

Engraving, 1521, a good, even Meder b-c impression, unframed
sheet: 110 by 75mm 4⅜ by 3in

CONDITION REPORT

Trimmed on the plate mark, approximately 1cm into the subject along the lower sheet edge, laid to card, the upper sheet tips skilfully made-up, a short horizontal tear at the upper left sheet edge skilfully repaired with possible touches of pen and ink, several tiny, pale fox marks, unframed. *(Verso unexamined)

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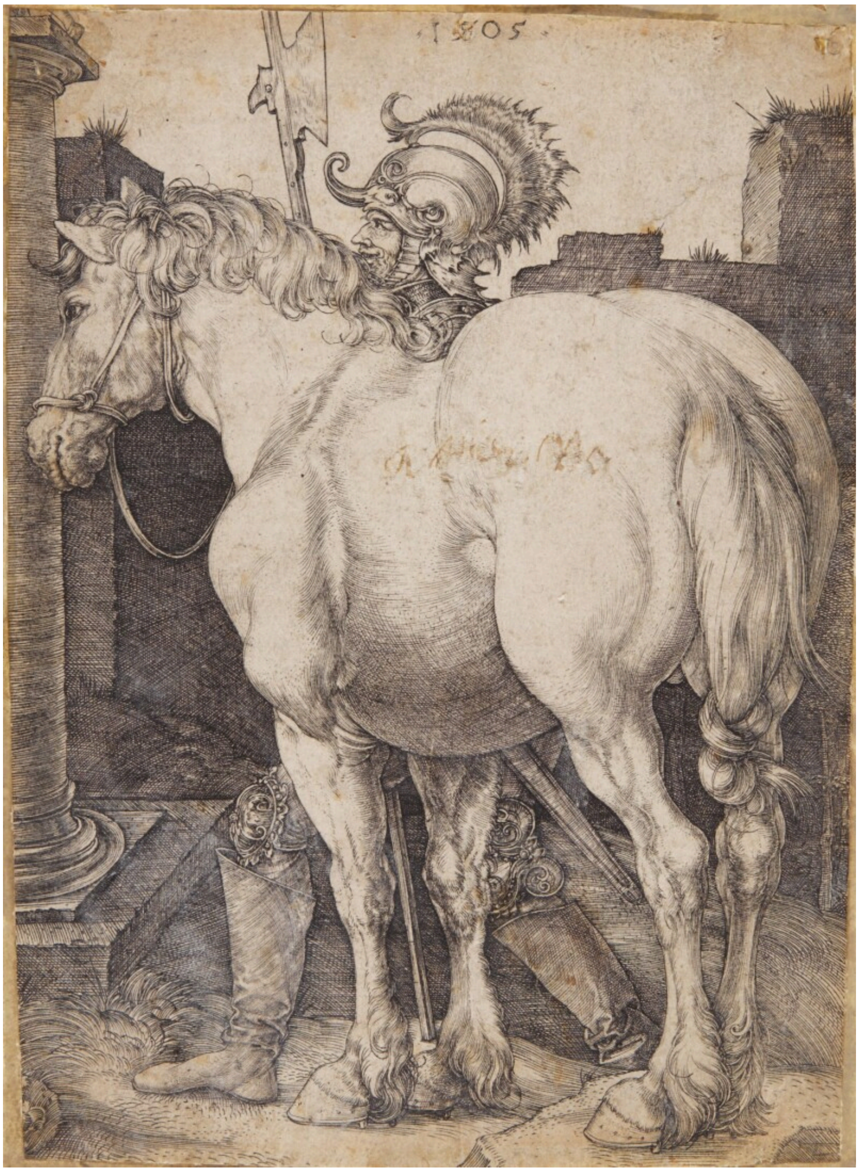

7

Albrecht Dürer

The Large Horse (B. 97; M., Holl. 94)

Estimate:800 - 1,200 GBP

DESCRIPTION

Albrecht Dürer
1471 - 1528
The Large Horse (B. 97; M., Holl. 94)

Engraving, 1505, a fairly good impression, presumably Meder e, unframed
sheet: 154 by 110mm 9⅛ by 4⅜in

CONDITION REPORT

Trimmed slighlty unevenly within the subject, in generally good condition, laid down to a support sheet, with various short tears throughout (the longest measuring 3cm), some with associated discoloration at lower left, ink inscription across the subject, partially rubbed, other minor defects, unframed.

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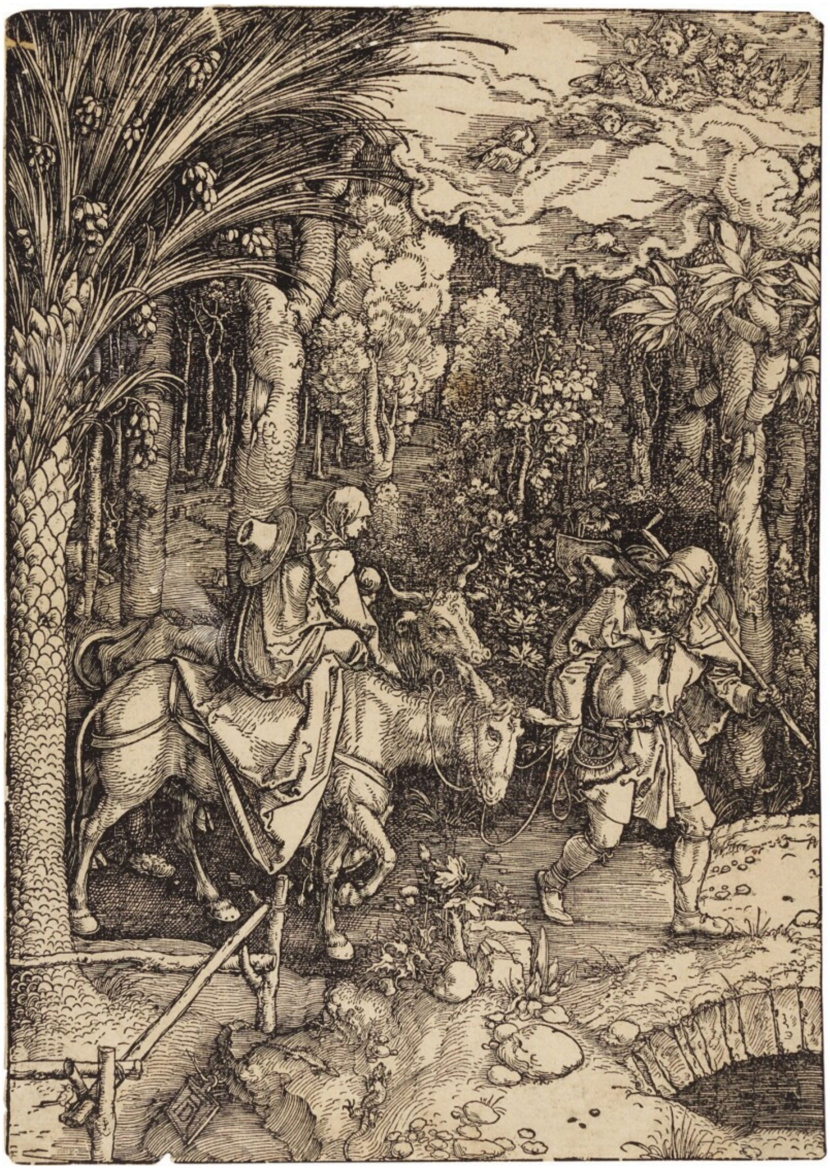

8

Albrecht Dürer

The Flight into Egypt (B. 89; M., Holl. 201)

Estimate:1,000 - 1,500 GBP

DESCRIPTION

Albrecht Dürer
1471 - 1528
The Flight into Egypt (B. 89; M., Holl. 201)

Woodcut, *circa* 1504-05, from *The Life of the Virgin*, a good Meder b impression after the Latin text edition of 1511, on paper with a Small City Gate watermark (M. 273), framed
sheet: 296 by 211mm 11⅝ by 8¼in

CONDITION REPORT

With thread margins, in generally good condition, a few repaired areas throughout, some touched in with pen and ink, various short backed tears, other minor defects, framed.

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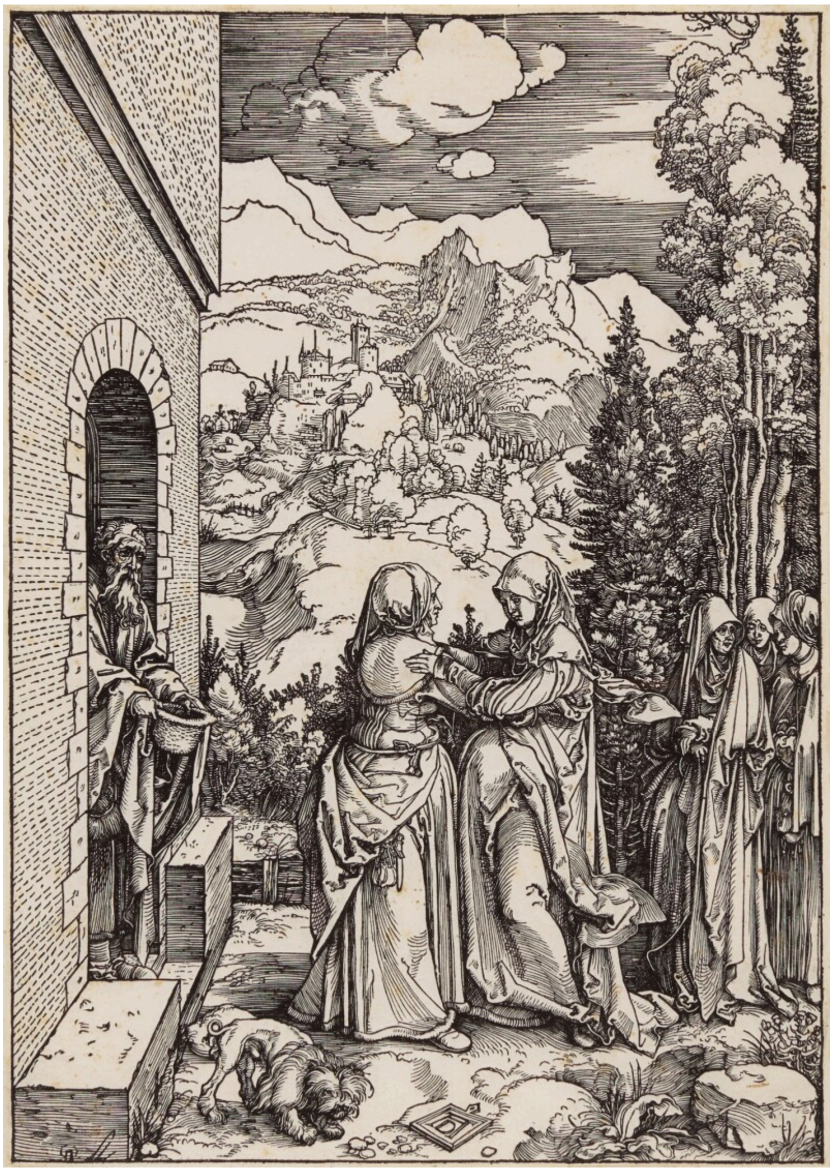

9

Albrecht Dürer

The Visitation (B. 84; M., Holl. 196)

Estimate:5,000 - 7,000 GBP

‡ VAT reduced rate

DESCRIPTION

Albrecht Dürer
1471 - 1528
The Visitation (B. 84; M., Holl. 196)

Woodcut, *circa* 1503-04, from *The Life of the Virgin*, a superb proof impression before the Latin text edition of 1511, printing with dazzling clarity and contrast and much gaufrage *verso*, on paper with a High Crown watermark (M. 20), framed
image: 296 by 210mm 11⅝ by 8¼in
sheet: 303 by 216mm 11⅞ by 8½in

CONDITION REPORT

With narrow margins, in good condition, a few areas of scattered minor brown spotting, a tiny rust mark in the lower right corner, a tiny abrasion in the lower robe of the rightmost figure, a few remains of old tape at upper and left sheet edge verso, framed. (A short horizontal grey line in the centre trees).

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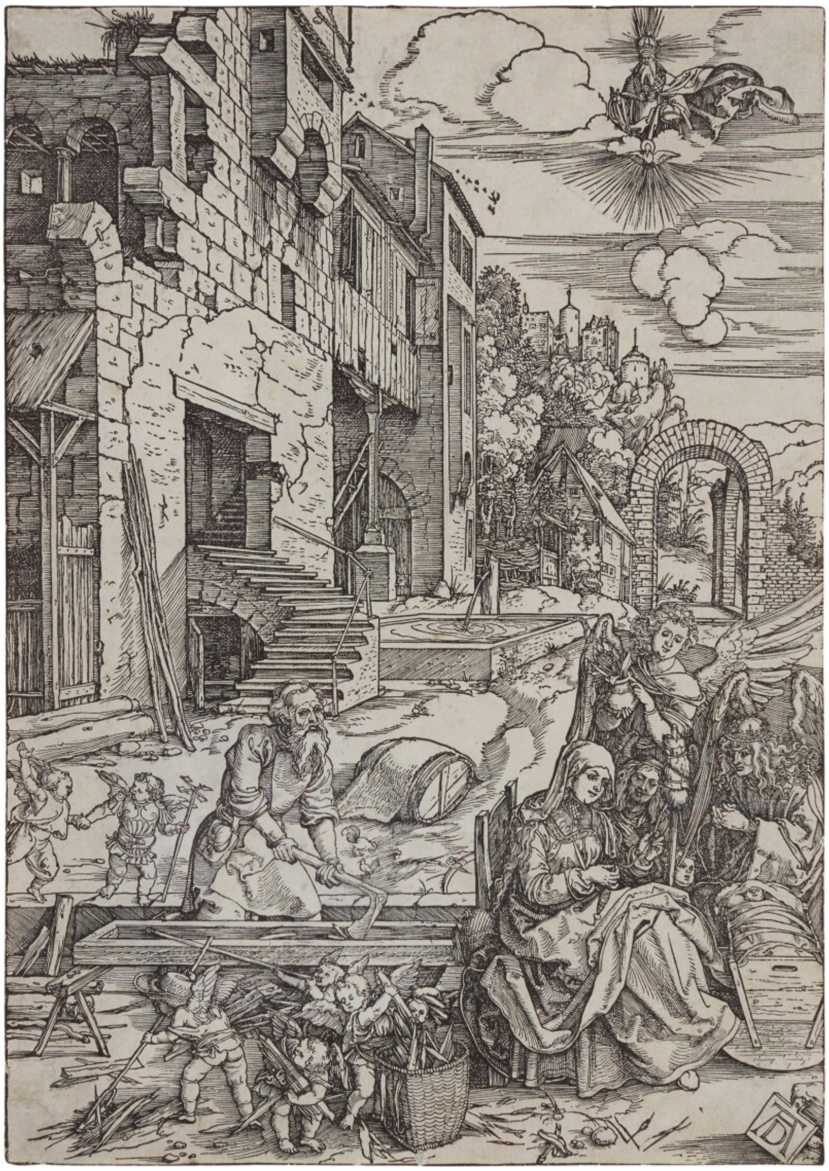

Property of a Private Collector, New York

10

Albrecht Dürer

The Holy Family in Egypt (B. 90; M., Holl. 202)

Estimate:2,000 - 3,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property of a Private Collector, New York
Albrecht Dürer
1471 - 1528
The Holy Family in Egypt (B. 90; M., Holl. 202)

Woodcut, *circa* 1502, from *The Life of the Virgin*, a very good, presumably Meder IIa impression, after the Latin Text Edition of 1511, framed
sheet: 301 by 212mm 11¾ by 8¼in

CONDITION REPORT

Trimmed to the borderline, glued to backboard at corners, an area at lower right reattached with touches of pen and ink, some further repaired tears and nicks to sheet edges, some touched in with pen and ink, a small repaired area to lower left corner, framed.

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https://www.sothebys.com/en/buy/auction/2021/old-master-prints/the-holy-family-in-egypt-b-90-m-holl-202

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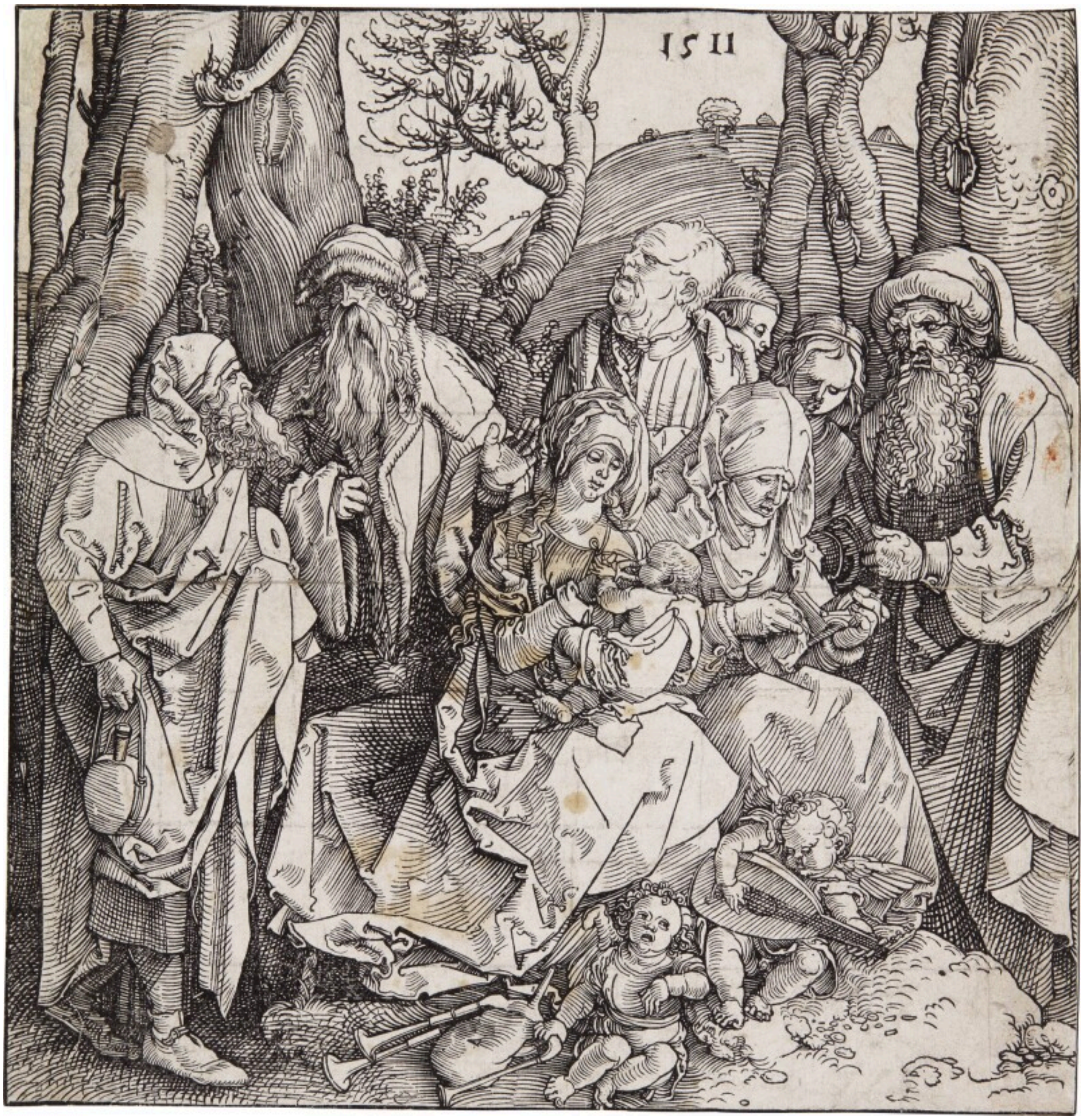
London | 10 Dec 2021 | 03:00 PM CET



11

Albrecht Dürer

The Holy Kinship with the Lute-Playing Angels (B. 97; M., Holl. 216)

Estimate:1,000 - 2,000 GBP

DESCRIPTION

Albrecht Dürer
1471 - 1528
The Holy Kinship with the Lute-Playing Angels (B. 97; M., Holl. 216)

Woodcut, 1511, a good Meder a impression, unframed
sheet: 211 by 207mm 8¼ by 8⅛in

CONDITION REPORT

Trimmed to or on the borderline, into the subject at right by approximately 1cm, divided into three sections and seamlessly laid down to card, small paper losses at right sheet edge and upper left corner, touched in with pen and ink, scattered faint staining throughout, other minor defects, unframed.
*(Verso unexamined).

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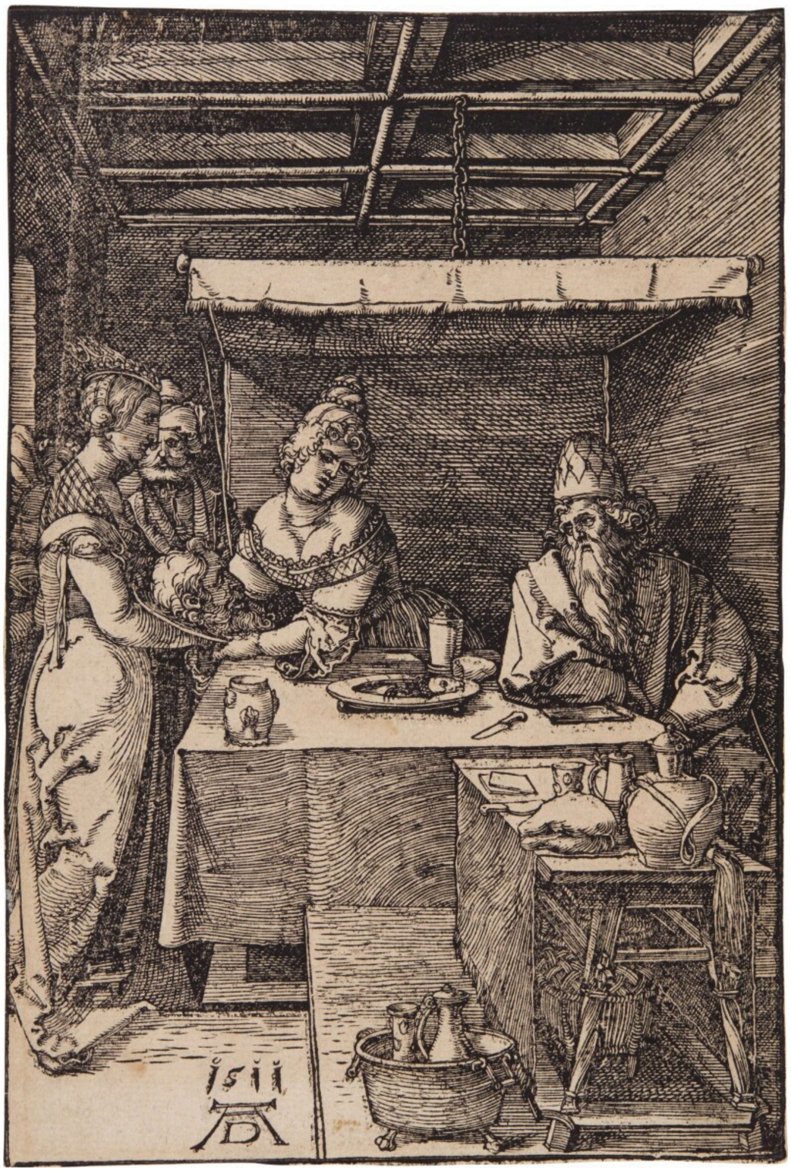

12

Albrecht Dürer

Salome Receiving the Head of St. John the Baptist (B. 126; M., Holl. 232)

Estimate:1,000 - 2,000 GBP

DESCRIPTION

Albrecht Dürer
1471 - 1528
Salome Receiving the Head of St. John the Baptist (B. 126; M., Holl. 232)

Woodcut, 1511, a good Meder e impression, though printing slightly unevenly, on paper with an indecipherable watermark, unframed
sheet: 193 by 130mm 7⅝ by 5⅛in

CONDITION REPORT

Trimmed to or on the borderline, in good condition, three areas of small tape remnants along the sheet edges verso, some with associated skinning, some paper traces verso, two minute fox marks in the subject, framed.

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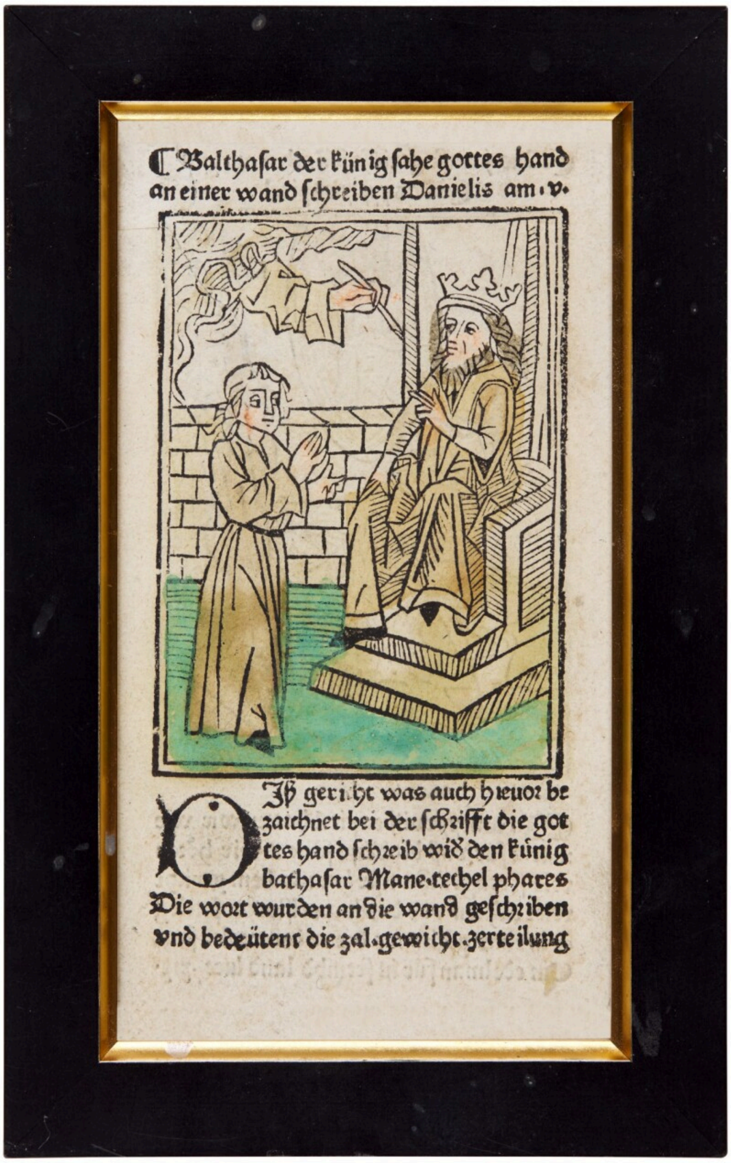

¶ Balthaſar der künig ſahe gottes hand an einer wand ſchreiben Danielis am.v.

DJß gericht was auch hievor bezaichnet bei der ſchrifft die gottes hand ſchreib wid den künig bathaſar Mane.techel phares Die wort wurden an die wand geſchriben vnd bedeütent die zal.gewicht.zerteilung

13

German School, 15th Century

Belshazzar's feast; and The Last Judgement

Estimate:100 - 200 GBP

DESCRIPTION

German School, 15th Century
Belshazzar's feast; and The Last Judgement

Two woodcuts with handcolouring on one sheet, *circa* 1489, from Peter Berger's *Spiegel menschlicher Behaltnuß*, on paper with a Letter P watermark (cf. Briquet 8615), framed
sheet: approx. 155 by 85mm 6¼ by 3½in

CONDITION REPORT

Trimmed out of the page, apparently in good condition apart from a diagonal tear across God's arm, occasional small fox marks, framed.
*(Unexamined out of frame).

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Old Master Prints

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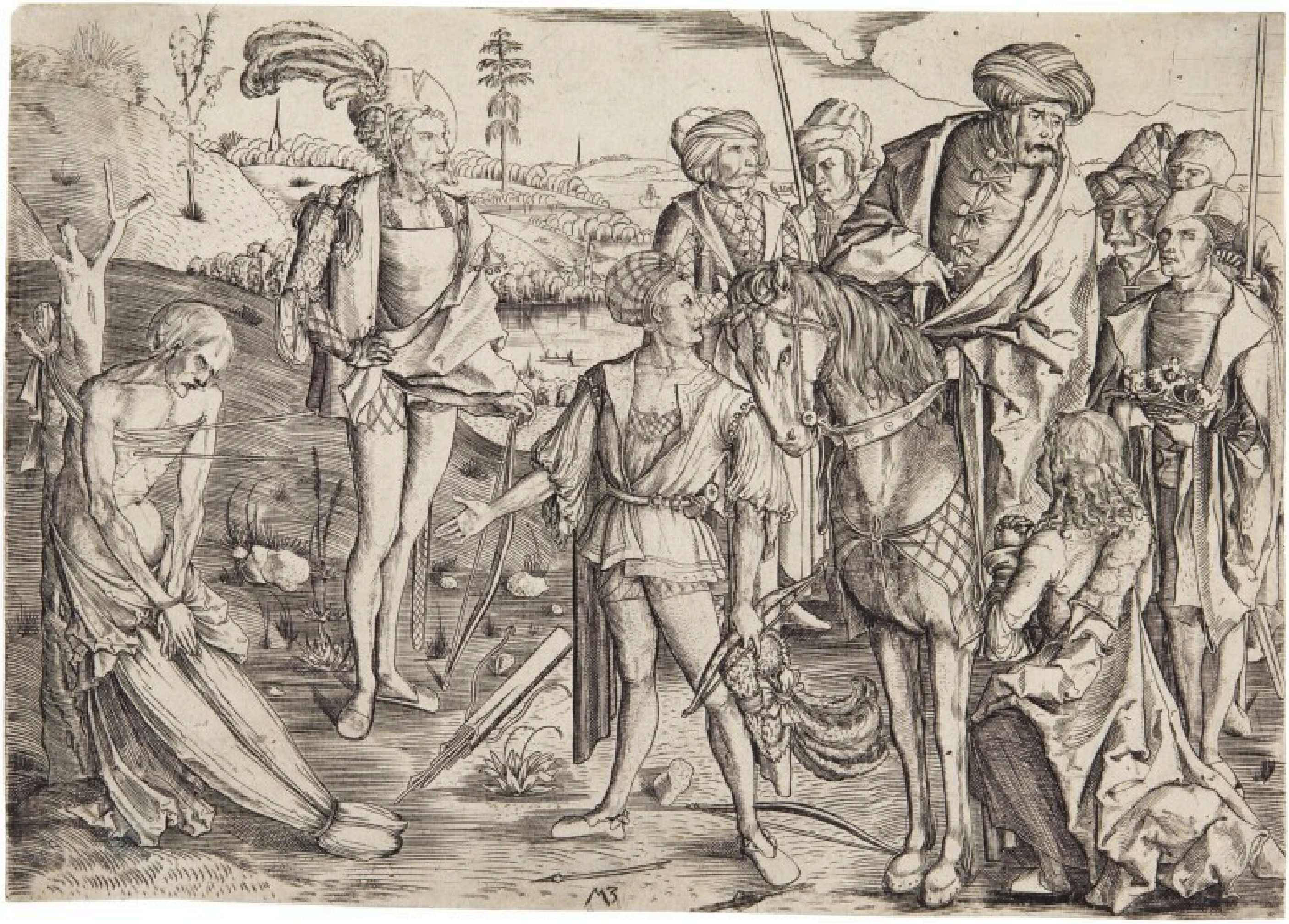

Property from the Collection of David & Louise Carter

14

Master MZ

The King's Three Sons Shooting at their Father's Corpse; and The Woman with an Owl (Bartsch 4, 21)

Estimate:1,500 - 2,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from the Collection of David & Louise Carter
Master MZ
1460 - 1560
The King's Three Sons Shooting at their Father's Corpse; and The Woman with an Owl (Bartsch 4, 21)

Engraving, *circa* 1500, a good impression printing with occasional touches of burr in the foreground, on paper with a partial Armorial watermark; and B. 21, engraving, 1500, a good impression printing with plate tone and vertical wiping marks, on paper with a partial High Crown watermark, each unframed
B. 4: 171 by 244mm 6¾ by 9⅝in
B. 21: 170 by 135mm 6¾ by 5⅜in
(2)

CONDITION REPORT

B. 4: Trimmed on or just within the plate mark, in good condition, with a tiny paper loss at upper left corner, a couple of minute nicks at sheet edges, a small pale blue stain at lower left corner verso just showing through recto, unframed.
B. 21: With wide margins, in good condition, with occasional pale fox marks (primarily in the margins and verso), and small areas of inconspicuous thinning at each corner, unframed.

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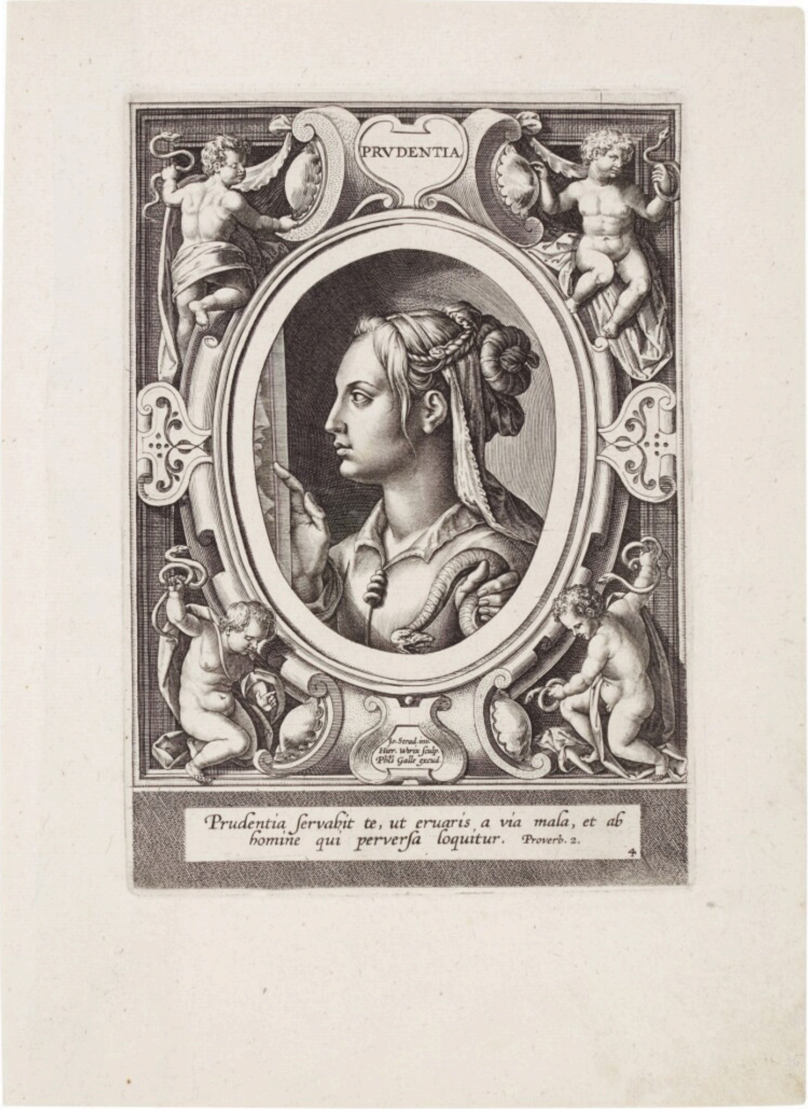
PRVDENTIA
Jo. Strad. inv.
Hier. Wirix sculp.
Phls Galle excud.
Prudentia ſervabit te, ut eruaris a via mala, et ab homine qui perverſa loquitur. Proverb. 2.
4

Property from the Collection of David & Louise Carter

15

After Jan Van Der Straet, called Stradanus

The Seven Virtues (New Hollstein 263-270)

Estimate:600 - 800 GBP

‡ VAT reduced rate

DESCRIPTION

Property from the Collection of David & Louise Carter
After Jan Van Der Straet, called Stradanus
1523 - 1605
The Seven Virtues (New Hollstein 263-270)

The complete set, comprising eight engravings by Jerome Wierix, before 1590, very good impressions of New Hollstein's first states, from the first edition published by Philips Galle in Antwerp, three plates on paper with various watermarks, each unframed
each plate: approx. 190 by 132mm 7½ by 5⅛in
each sheet: approx. 262 by 195mm 10¼ by 7¾in

CONDITION REPORT

Each sheet with wide margins, in good condition apart from some tiny losses and minor defects to left sheet edges associated with previous binding, a couple of very small spots of staining and surface dirt to the margins in places, each unframed.

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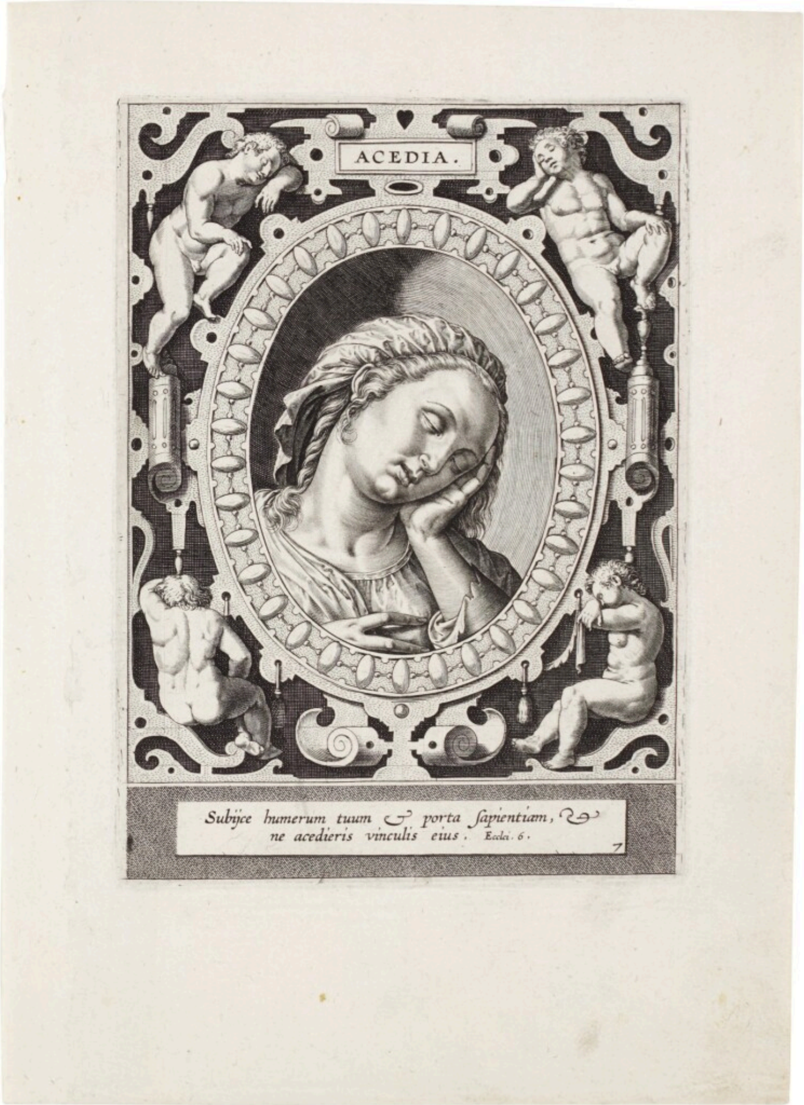
ACEDIA.
Subijce humerum tuum & porta ſapientiam,
ne acedieris vinculis eius. Eccle. 6.
7

Property from the Collection of David & Louise Carter

16

After Philips Galle

The Seven Vices

Estimate:600 - 800 GBP

‡ VAT reduced rate

DESCRIPTION

Property from the Collection of David & Louise Carter
After Philips Galle
1537 - 1612
The Seven Vices

The complete set, comprising eight engravings by Jerome Wierix, before 1612, fine impressions, published by Philips Galle, six plates on paper with various watermarks, each unframed
each plate: approx. 185 by 135mm 7¼by 5¼in
each sheet: approx. 262 by 190mm 10¼by 7½in

CONDITION REPORT

Each sheet with wide margins, in good condition apart from occasional repaired tears to the margins, the title page with a repaired tear at right edge (extending into the image by approx. 2cm), a further repaired tear to the lower left edge of 'SVPERBIA', a couple of small perforations in the margins, occasional minor defects, each unframed.

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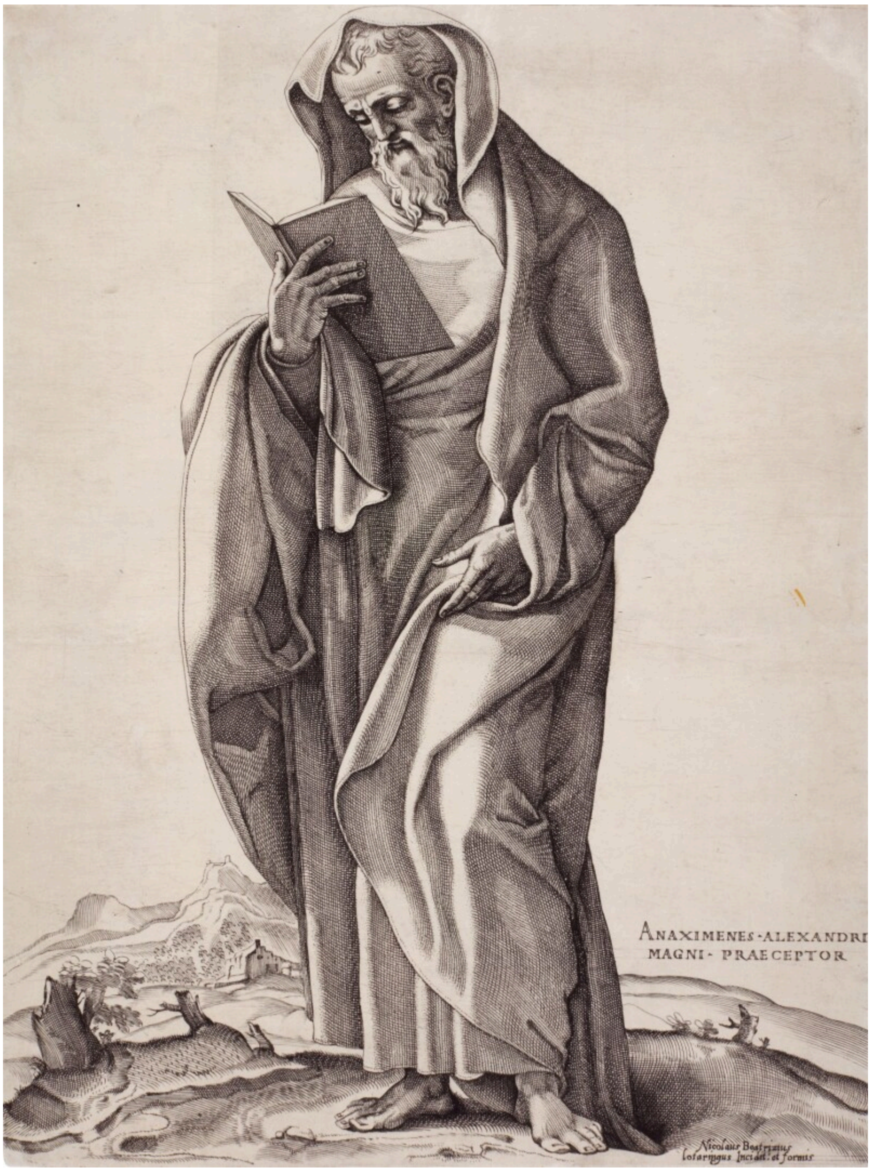
ANAXIMENES·ALEXANDRI
MAGNI· PRAECEPTOR
Nicolaus Beatrizetus
lotaringus Incidit. et formis

Property from the Collection of David & Louise Carter

17

Nicolas Beatrizet

An Old Man Standing: Anaximenes (Bartsch 42)

Estimate:600 - 800 GBP

‡ VAT reduced rate

DESCRIPTION

Property from the Collection of David & Louise Carter
Nicolas Beatrizet
1515 - 1565
An Old Man Standing: Anaximenes (Bartsch 42)

Engraving, *circa* 1545, a fine impression of the first state (of two), on paper with an Anchor in a Circle watermark, unframed
sheet: 385 by 284mm 15⅛ by 11⅛in

CONDITION REPORT

Trimmed just outside or on the plate mark, in good condition apart from a few short repaired tears at the sheet edges (the longest measuring 13mm), the upper right corner made up with an associated made up loss at the upper right sheet edge, a thinned area at centre supported verso, a short crease and thinning at the lower left corner, a few brown stains, unframed.

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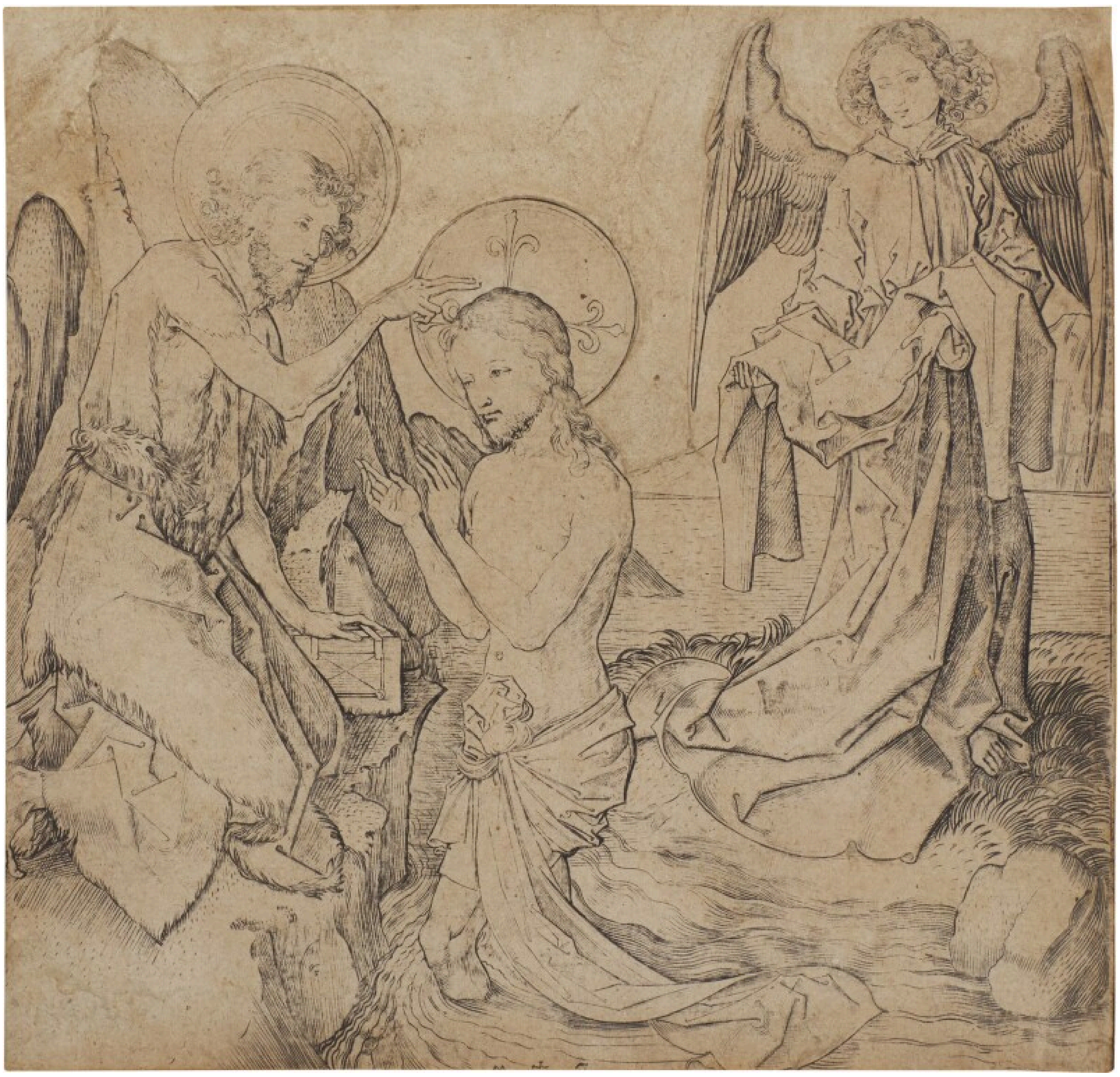

19

Martin Schongauer

The Baptism of Christ (Bartsch, Hollstein, Lehrs 8)

Estimate:1,000 - 2,000 GBP

‡ VAT reduced rate

DESCRIPTION

Martin Schongauer
1420 - 1491
The Baptism of Christ (Bartsch, Hollstein, Lehrs 8)

Engraving, before 1474, a later impression, framed
sheet: 155 by 160mm 6⅛ by 6⅜in

CONDITION REPORT

Trimmed to or just within the borderline on three sides, trimmed to the figures from the upper sheet edge, laid to card, with small losses in places along the lower sheet edge and lower left corner, occasional short repaired tears along the sheet edges, and rubbing (particularly in the upper half of sheet), framed.

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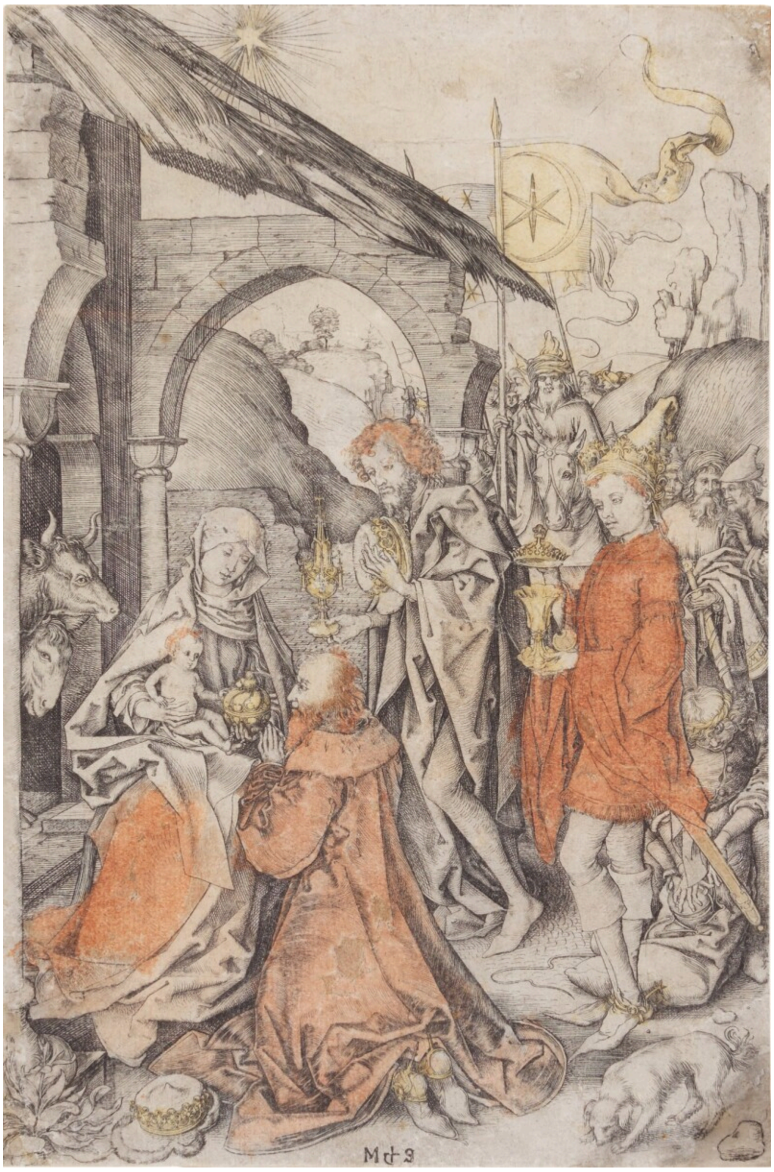

20

Martin Schongauer

The Adoration of the Magi (B., Holl., L. 6)

Estimate:1,000 - 2,000 GBP

‡ VAT reduced rate

DESCRIPTION

Martin Schongauer
1420 - 1491
The Adoration of the Magi (B., Holl., L. 6)

Engraving with later handcolouring in orange and yellow, *circa* 1470-75, a good though later impression of Hollstein's second state (of four), framed
sheet: 255 by 168mm 10 by 6⅝in

CONDITION REPORT

Trimmed to and fractionally within the borderline, in generally good condition, laid down to card, the corners and a few areas in the robes made up, some touched in with pen and ink, various short tears and further small repairs in places, other minor defects, framed.

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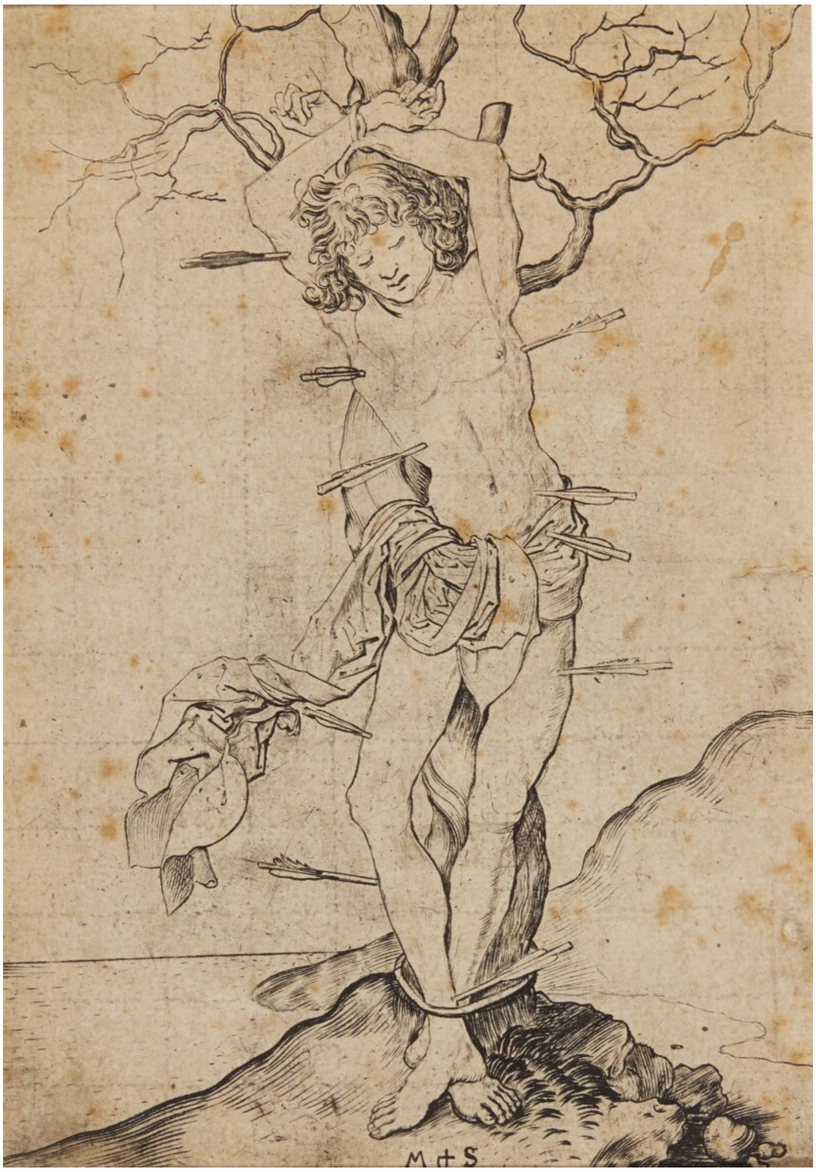

21

Martin Schongauer

St Sebastian (B. 59; Holl., L. 65)

Estimate:4,000 - 6,000 GBP

‡ VAT reduced rate

DESCRIPTION

Martin Schongauer
1420 - 1491
St Sebastian (B. 59; Holl., L. 65)

Engraving, *circa* 1469-74, a later impression, framed
sheet: 157 by 112mm 6⅛ by 4⅜in

PROVENANCE

Ex coll. Hans Freiherr von und zu Aufsess (L. 2749); Degenhard (L. 658a)

CONDITION REPORT

Trimmed just outside or on the borderline, fractionally within at lower centre, two tiny backed holes near the lower right sheet edge, a backed 1.5cm tear to the right sheet edge, scattered areas of foxing, a small abrasion at lower left corner, a faint pencil gridline and touches of pencil throughout, tape remnants in places at the sheet edges verso, other minor defects, framed.

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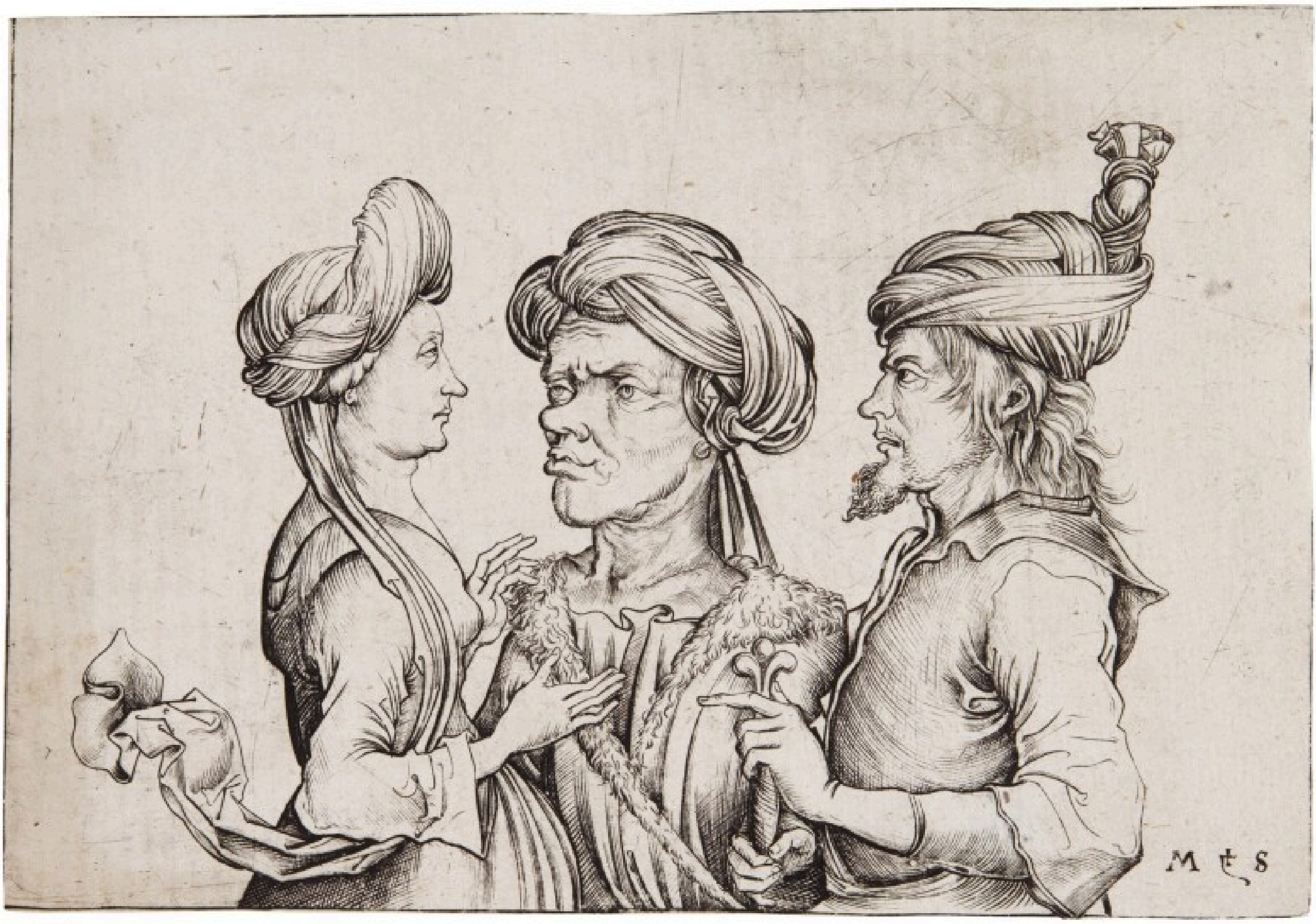

22

Circle of Martin Schongauer

Die Kupplerin

Estimate:300 - 400 GBP

DESCRIPTION

Circle of Martin Schongauer
Fifteenth Century
Die Kupplerin

Engraving, *circa* 15th century, a good impression, with delicate wiping marks particularly in the upper right corner, on paper with an indecipherable Fleur de Lis(?) watermark, unframed
sheet: 110 by 160mm 4¼ by 6¼in

PROVENANCE

Ex coll. Unidentified collector's mark (L. 2595c)

CONDITION REPORT

Trimmed to or just within the borderline, in good condition apart from some very faint paper discoloration at the lower left corner, a tiny fox mark at the right sheet edge, unframed.

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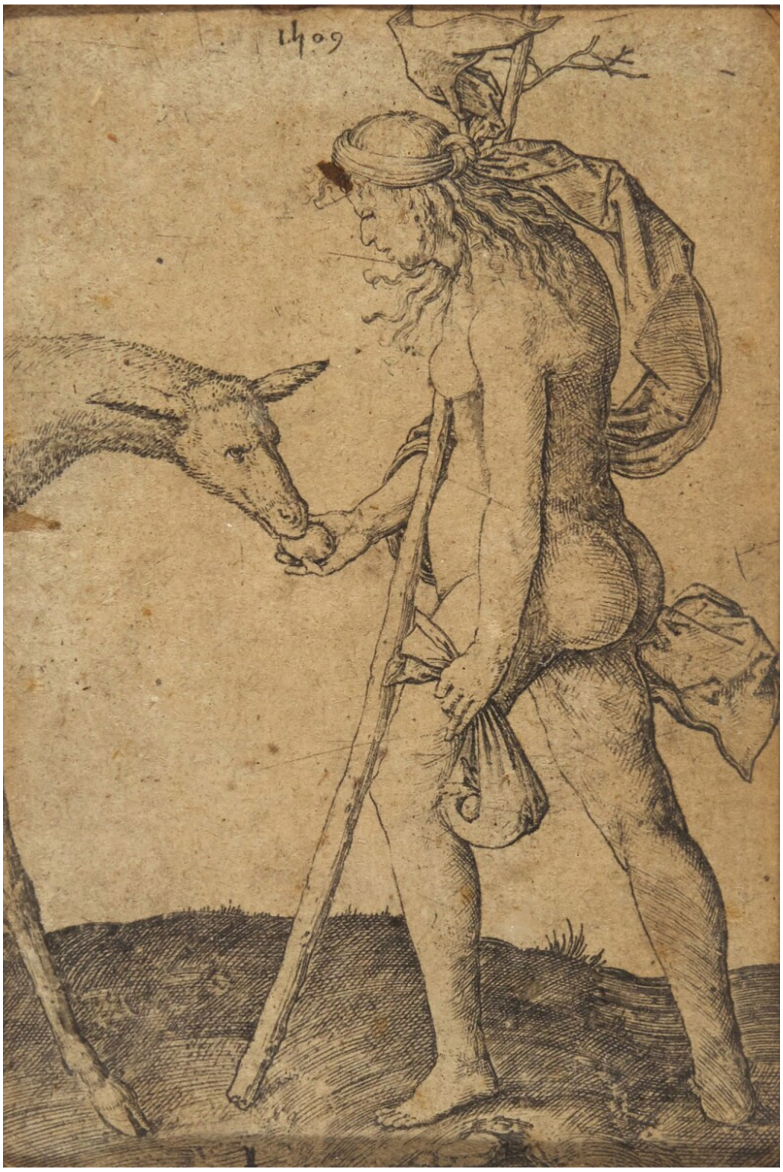

23

Lucas van Leyden

Woman with the Hind (New Hollstein 153b)

Estimate:600 - 800 GBP

‡ VAT reduced rate

DESCRIPTION

Lucas van Leyden
1490 - 1533
Woman with the Hind (New Hollstein 153b)

Engraving, 1509, a good impression of the second state (of three), framed
sheet: 110 by 70mm 4¼ by 2¾in

CONDITION REPORT

Trimmed to the borderline, in generally good condition, the corners and two small areas along the upper and left sheet edges made up and backed by brown tape (slight discoloration recto associated with the tape), with a small stain on the woman's forehead, two pin holes, and occasional minute fox marks verso, framed.

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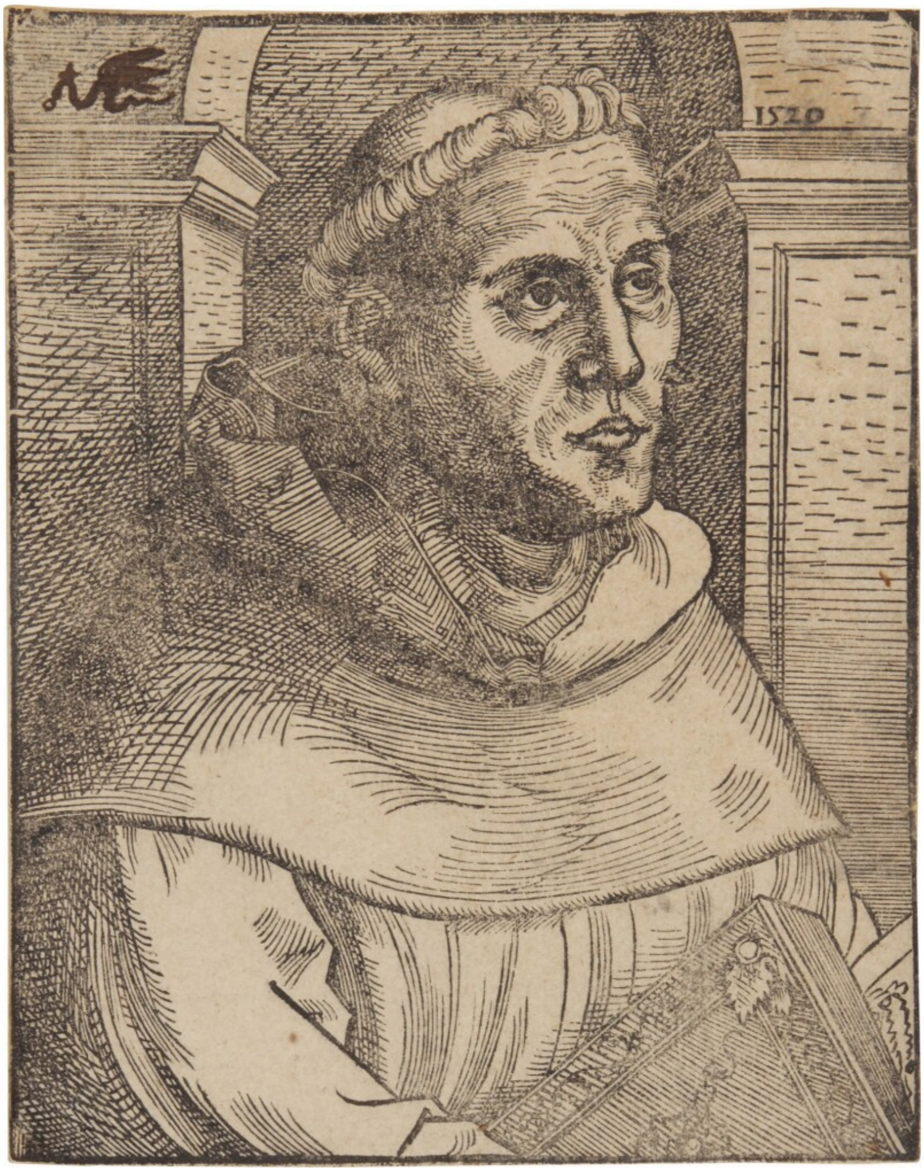

24

After Lucas Cranach the Elder

Portrait of Martin Luther as an Augustinian Friar

Estimate:400 - 600 GBP

‡ VAT reduced rate

DESCRIPTION

After Lucas Cranach the Elder
1472 - 1553
Portrait of Martin Luther as an Augustinian Friar

Woodcut, *circa* 1520-1600, a later impression, framed
sheet: 154 by 122mm 6 by 4¾in

PROVENANCE

Ex coll. Degenhard (L. 658a)

CONDITION REPORT

Trimmed just outside the borderline, in good condition, three corners made up, a few small backed tears and repairs along the sheet edges, a pinhole and minute fox mark in the lower third of the subject, other minor defects, framed. (A small ink drawing it the top right corner).

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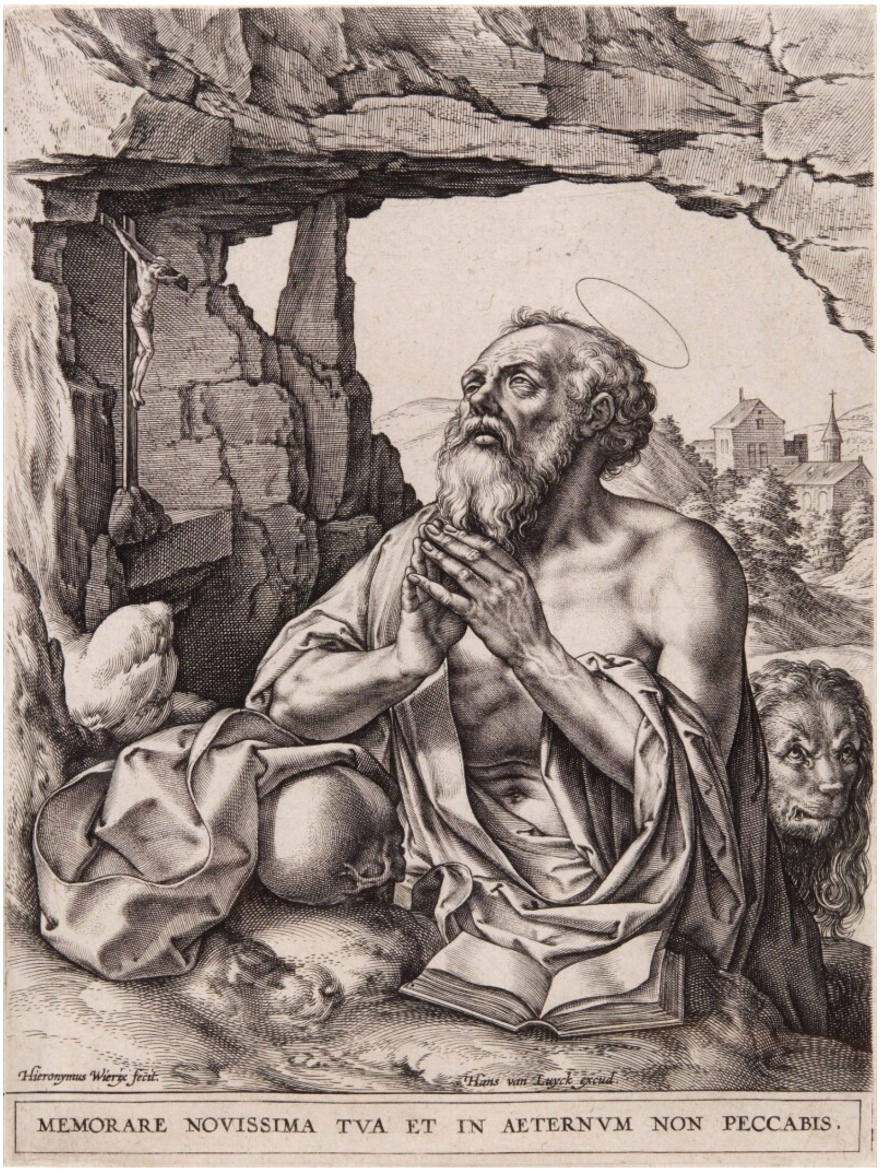
Hieronymus Wierix fecit.
Hans van Luyck excud.
MEMORARE NOVISSIMA TVA ET IN AETERNVM NON PECCABIS.

25

Hieronymus Wierix

Saint Jerome (After Frans Crabbe) (Hollstein 1225)

Estimate:1,000 - 1,500 GBP

☐ No Reserves

DESCRIPTION

Hieronymus Wierix
1553 - 1619
Saint Jerome (After Frans Crabbe) (Hollstein 1225)

Engraving, 1586, a very fine impression, printing with depth and clarity, on laid paper with a partial Eagle watermark and countermark (cf. Briquet 179), framed
plate: 194 by 145mm 7⅝ by 5¾in
sheet: 195 by 146mm 7⅝ by 5¾in

PROVENANCE

With J. & R. Kemp & Co., London the sale of 47 Cadogan Square, 22 June 1925 (to Colnaghi); with P. & D. Colngahi, London, with their stock number C 13838 in pencil *verso*

CONDITION REPORT

With thread margins, in very good condition, with a small, inconspicuous thinned area at centre, a pinhole in the rock behind the crucifix, a couple of short, soft diagonal creases at lower right corner, framed. (Remnants of previous hinging at left corners verso).

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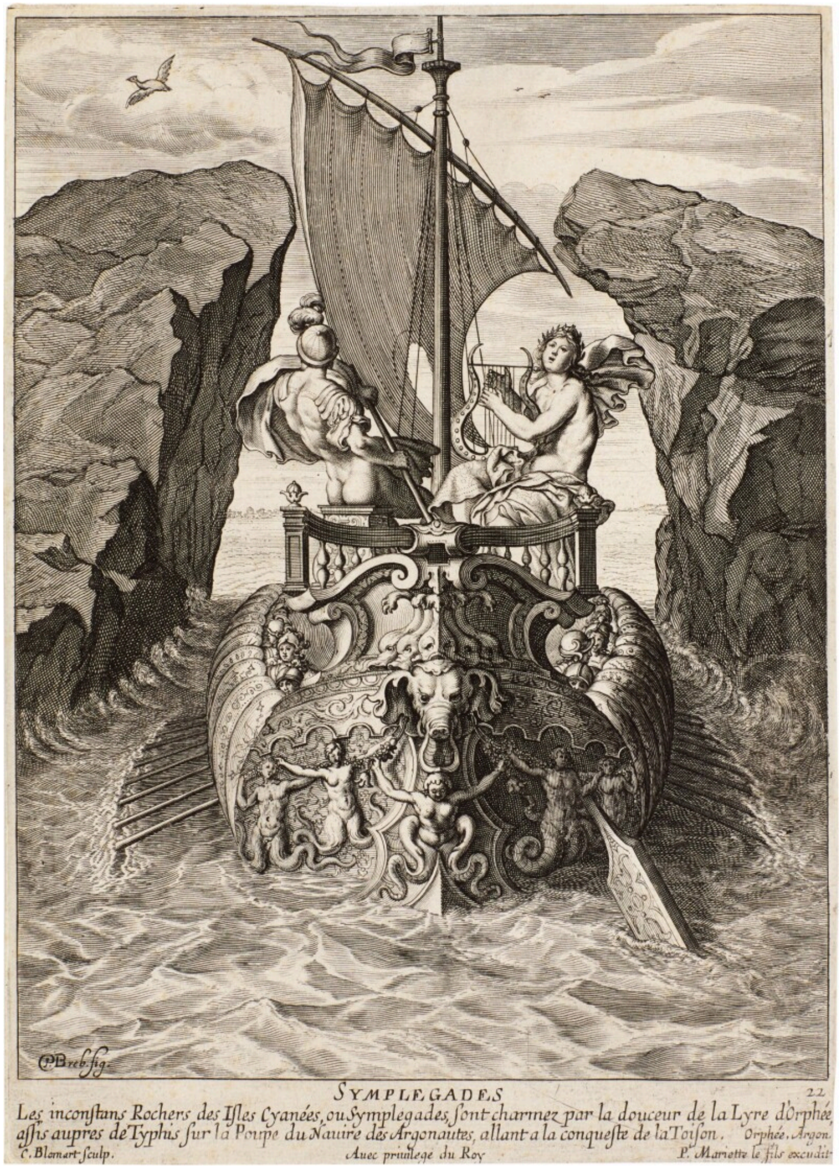
P.Breb.fig.
SYMPLEGADES
22
Les inconſtans Rochers des Iſles Cyanées, ou Symplegades, ſont charmez par la douceur de la Lyre d'Orphée, aſſis aupres de Typhis ſur la Poupe du Nauire des Argonautes, allant a la conqueſte de la Toiſon. Orphée. Argon.
C. Blomart ſculp.
Auec priuilege du Roy
P. Mariette le fils excudit

26

Cornelis Bloemaert

The Symplegades (After Pierre Brebiette) (Le Blanc 119)

Estimate:1,000 - 1,500 GBP

☐ No Reserves

DESCRIPTION

Cornelis Bloemaert
1603 - 1694
The Symplegades (After Pierre Brebiette) (Le Blanc 119)

Etching and engraving, 1655, a very fine impression, printing with depth and clarity, on paper with an 'I♥M' in a Rectangle watermark, unframed
plate: 257 by 183mm 10⅛ by 7¼in
sheet: 260 by 185mm 10¼ by 7⅜in

CONDITION REPORT

Trimmed on the plate mark along lower sheet edge, with a narrow to thread margin elsewhere, in good condition, with very faint tiny fox marks, the verso with paper fibres and remnants of previous hinging along the upper sheet edge, unframed.

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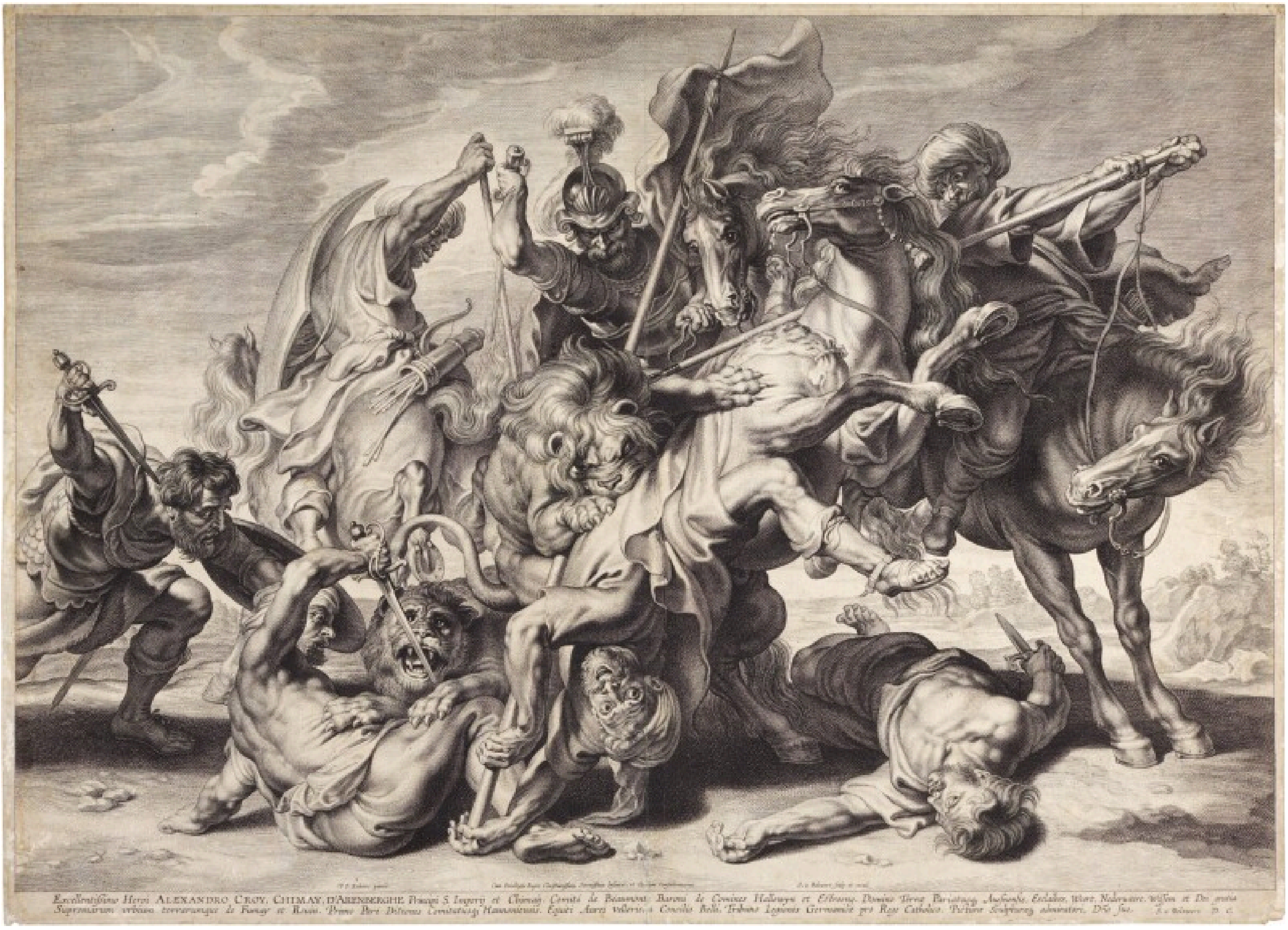

27

Schelte Adams Bolswert

The Lion Hunt (After Peter Paul Rubens) (Hollstein 298)

Estimate:1,500 - 2,500 GBP

DESCRIPTION

Schelte Adams Bolswert
1586 - 1659
The Lion Hunt (After Peter Paul Rubens) (Hollstein 298)

Engraving, *circa* 1630-45, a very fine impression of this rare print, unframed
plate: 430 by 603mm 17 by 23¾in
sheet: 435 by 605mm 17¼ by 24in

PROVENANCE

A partial indecipherable inkstamp *verso*

CATALOGUE NOTE

This dynamic hunting scene after Ruben's 1621 painting depicts four horsemen and three footmen battling two lions. The circular composition directs the carnage back to the central lion whose jaw is clamped determinedly on the falling huntsman in the foreground. Distracted by its prey, the lion is unaware that it is about to be struck by the helmeted horseman behind it. The power of the lions is heightened by the dead footman to the right and gaping mouth of the lion to the left as it mockingly mirrors the aghast expression of the falling man. This central triangle of figures highlights that this is a tense and evenly matched combat, despite the imbalance in numbers.

CONDITION REPORT

With narrow margins, in generally good condition, with paper strips backing the sheet edges and central drying fold, occasional small repairs and short, skilfully repaired tears mainly along the sheet edges, the verso with uneven discoloration, unframed.

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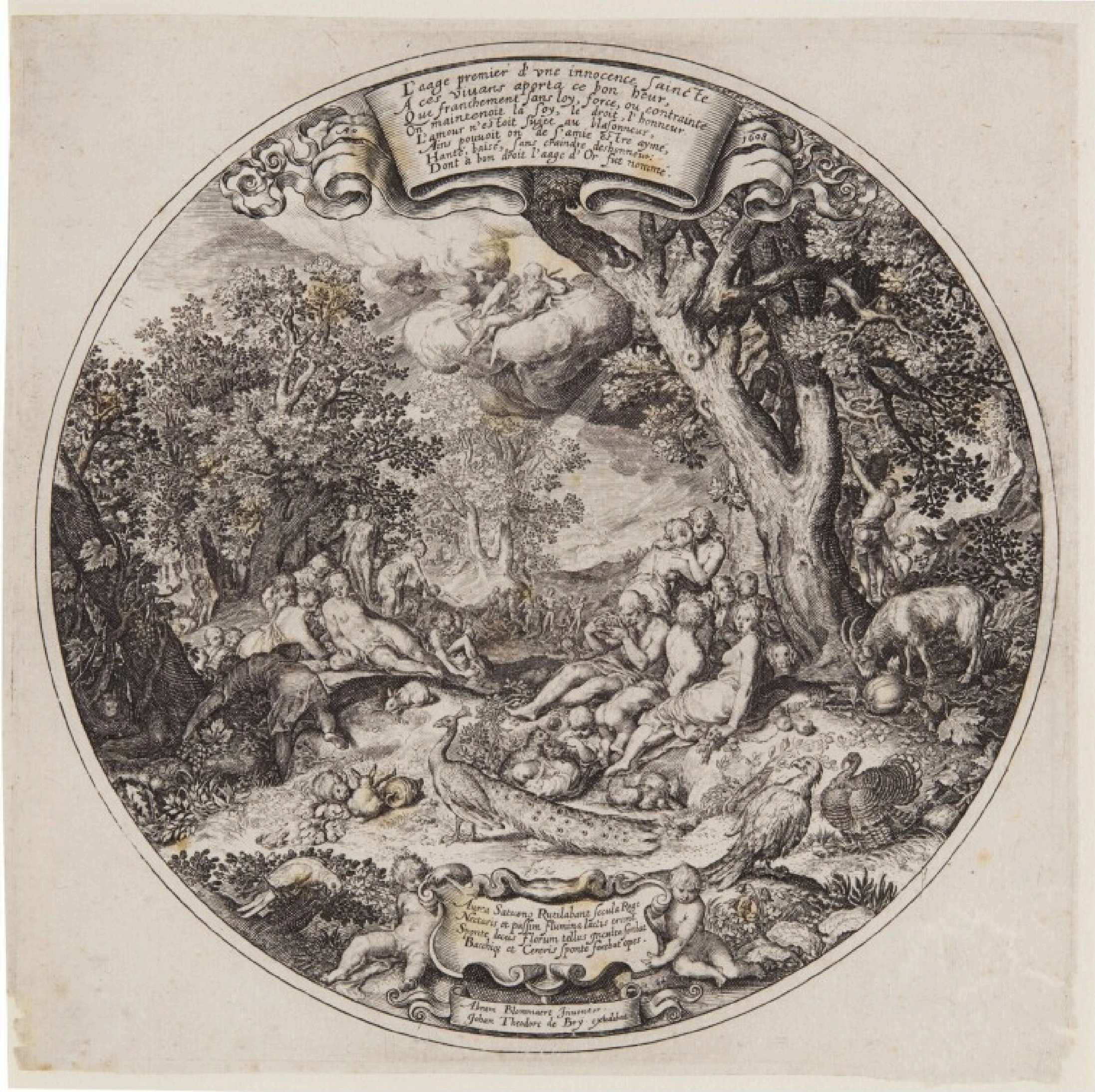
L'aage premier d'vne innocence saincte
A ces viuans apporta ce bon heur,
Que franchement sans loy, force, ou contrainte
On maintenoit la foy, le droit, l'honneur
L'amour n'estoit suget au blasonneur,
Ains pouuoit on de l'amie estre aymé,
Hanté, baisé, sans craindre deshonneur:
Dont à bon droit l'aage d'Or fut nommé.
Ao 1608
Aurea Saturni Rutilabant secula Regi
Nectaris et passim flumina lactis erant
Sponte bonis florum tellus gaudebat
Bacchiq et Cereris sponte ferebat opes.
Abram Bloemaert Inventor
Johan Theodore de Bry excudebat

28

Theodor de Bry

The Golden Age (After Abraham Bloemaert and Nicolaes de Bruyn) (Hollstein 14)

Estimate:400 - 600 GBP

DESCRIPTION

Theodor de Bry
1528 - 1598
The Golden Age (After Abraham Bloemaert and Nicolaes de Bruyn) (Hollstein 14)

Engraving, 1608, a good impression of this intricate, delicately rendered subject, unframed

CONDITION REPORT

With narrow margins, in generally good condition, laid to card presumably to support several inconspicuous tears in the lower right corner, with small losses at each lower corner, and occasional pale fox marks, unframed.

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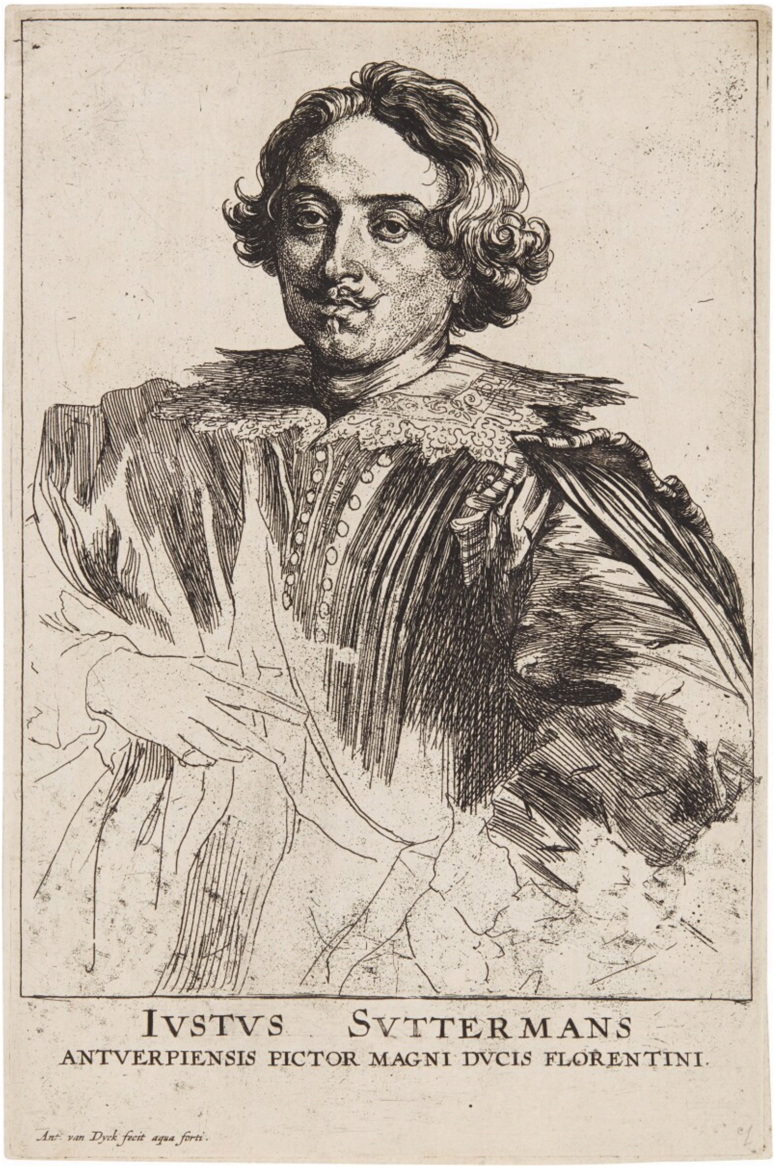
IVSTVS SVTTERMANS
ANTVERPIENSIS PICTOR MAGNI DVCIS FLORENTINI.
Ant. van Dyck fecit aqua forti.

29

Anthony van Dyck

Justus Sustermans; and The Mocking of Christ (two works) (Hollstein 12, 20; Mauquoy-Hendrickx 12, A; New Hollstein 11, 519)

Estimate:1,500 - 2,000 GBP

DESCRIPTION

Anthony van Dyck
1599 - 1641
Justus Sustermans; and The Mocking of Christ (two works)
(Hollstein 12, 20; Mauquoy-Hendrickx 12, A; New Hollstein 11, 519)

Etching, 1630-1631, a very good, black impression of the fifth (final) state, on laid paper with a partially decipherable Pinauld watermark (M.-H. wmk 545); and *The Mocking of Christ* by A. van Dyck and L. Vorsterman, etching with engraving, circa 1630-1640, a good impression of the ninth (final) state, showing inconspicuous traces of wear in the densely hatched areas, each unframed
sheet: 255 by 168mm; 10 by 6⅝in
sheet: 261 by 207mm.; 10¼by 8⅛in.
(2)

PROVENANCE

New Hollstein 11: ex coll. G.J. Morant (L. 1823)
New Hollstein 519: ex coll. Graphische Sammlung, Munich (L. 1614)

CONDITION REPORT

New Holl. 11: with narrow to thread margins, generally in very good condition, a pencil number '1' in the lower right corner, a small brown glue stain at the upper reverse sheet corners, barely discernible recto, a tiny nick at the lower sheet edge, unframed.
New Holl. 519: trimmed within the plate mark in the blank area at the bottom, trimmed on or fractionally within the plate mark at left and right, backed, unframed.

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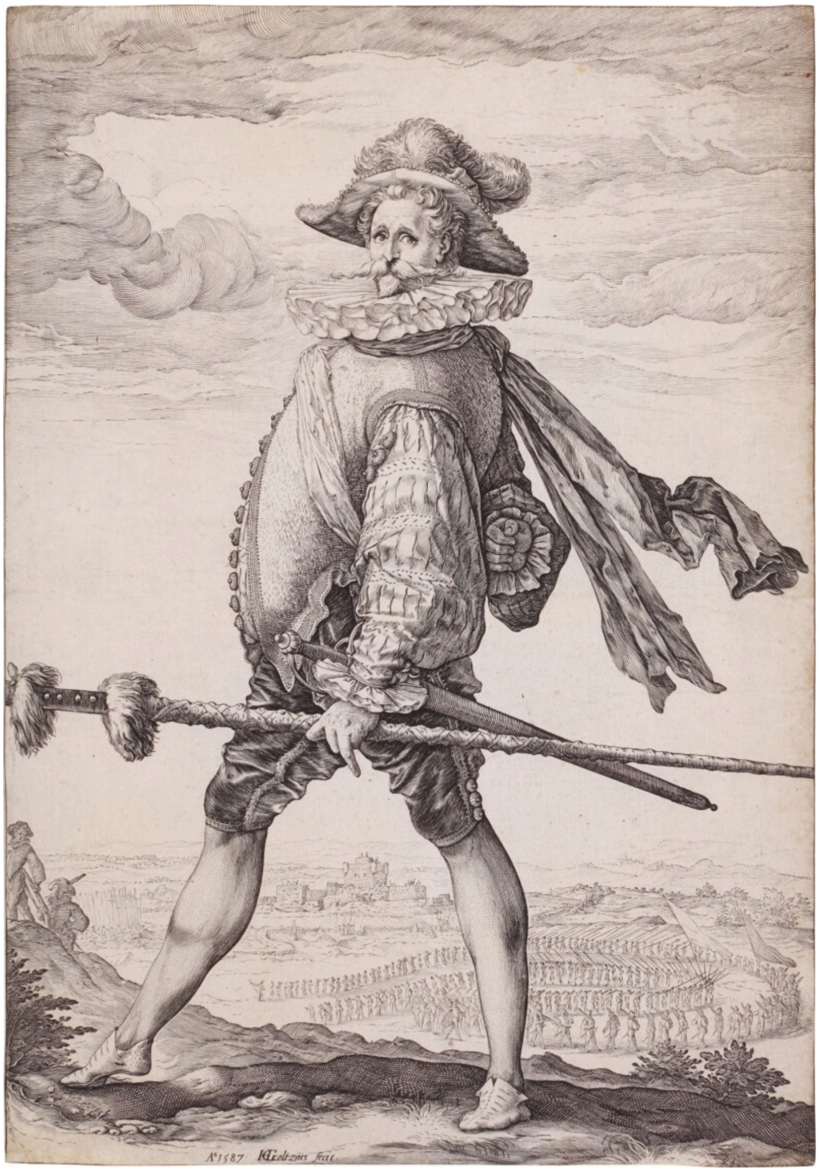
A°1587 HGoltzius fecit.

30

Hendrick Goltzius

Captain of the Infantry Marching to the Left (Bartsch 126; Hollstein 254; Strauss 252)

Estimate:2,000 - 4,000 GBP

‡ VAT reduced rate

DESCRIPTION

Hendrick Goltzius
1558 - 1617
Captain of the Infantry Marching to the Left (Bartsch 126; Hollstein 254; Strauss 252)

Engraving, 1587, a very fine impression of the only state, on paper with a partial indecipherable watermark, lacking the text, framed
sheet: 272 by 192mm 10¾ by 7⅝in

CONDITION REPORT

Trimmed to the plate mark, in good condition, the lower tips of sheet skilfully made up, framed.

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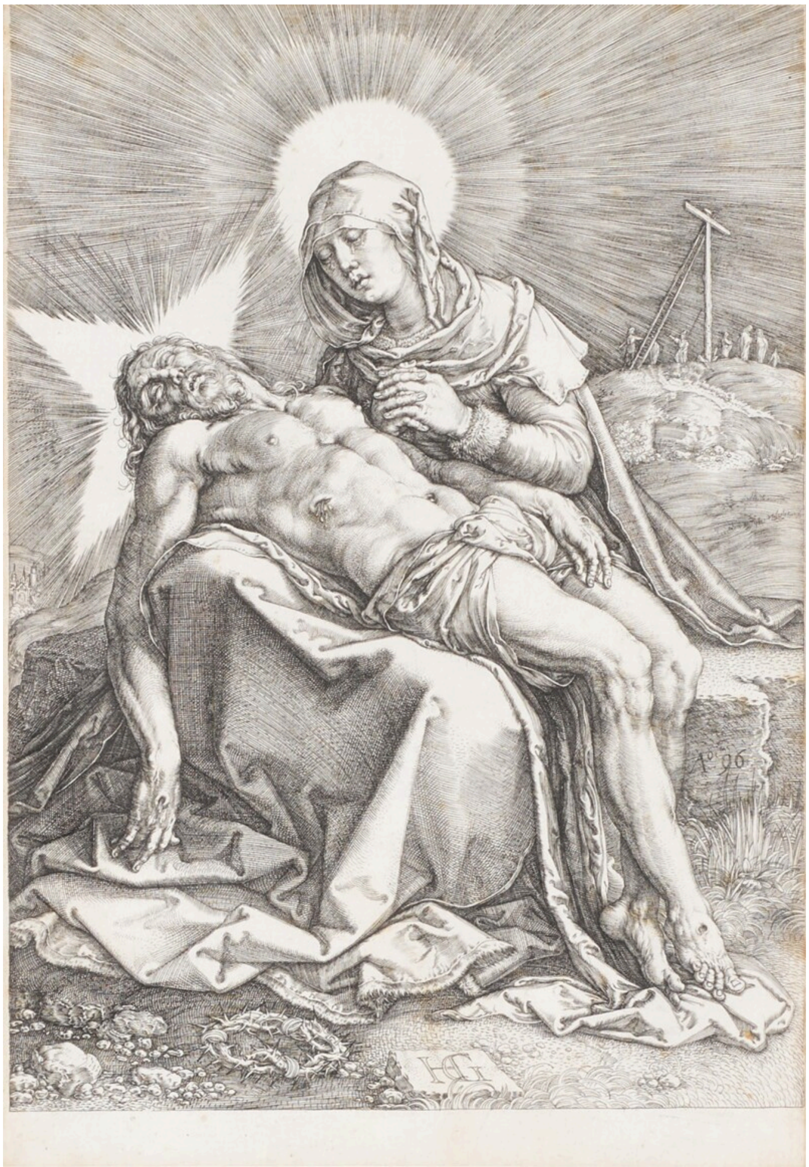

Property from the Collection of Sir Peter Jonas

33

Hendrick Goltzius

Pietà (B. 41; Holl. 50; S. 331)

Estimate:2,000 - 3,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from the Collection of Sir Peter Jonas
Hendrick Goltzius
1558 - 1617
Pietà (B. 41; Holl. 50; S. 331)

Engraving, 1596, a very fine, clear impression of Strauss' second (final) state, on paper with an Armorial watermark, framed
sheet: 187 by 128mm 7⅜ by 5in

PROVENANCE

Ex coll. Constant Moyaux (L. 1829a)

CATALOGUE NOTE

For his *Pietà*, Goltzius channeled Albrecht Dürer, emulating his masterful approach to engraving. This work is often compared to Dürer's 1520 engraving of *The Virgin with the Swaddled Child* (B. 38; M., Holl. 40), and is of course inspired by Michelangelo's *Pietà,* which Goltzius is believed to have seen and sketched. The present impression hails from the collection of the late opera house director, champion of arts and discerning collector, Sir Peter Jonas.

For more information on the Collection of Sir Peter Jonas, please see: ***Sir Peter Jones: A Lifelong Love of Old Masters***

CONDITION REPORT

Trimmed to the plate mark, with a thread margin in places, in good condition apart from occasional pale scattered fox marks (mostly visible verso), remnants of previous hinging along the extreme right sheet edge with associated staining visible recto, framed. (An anonymous landscape painting on the backboard).

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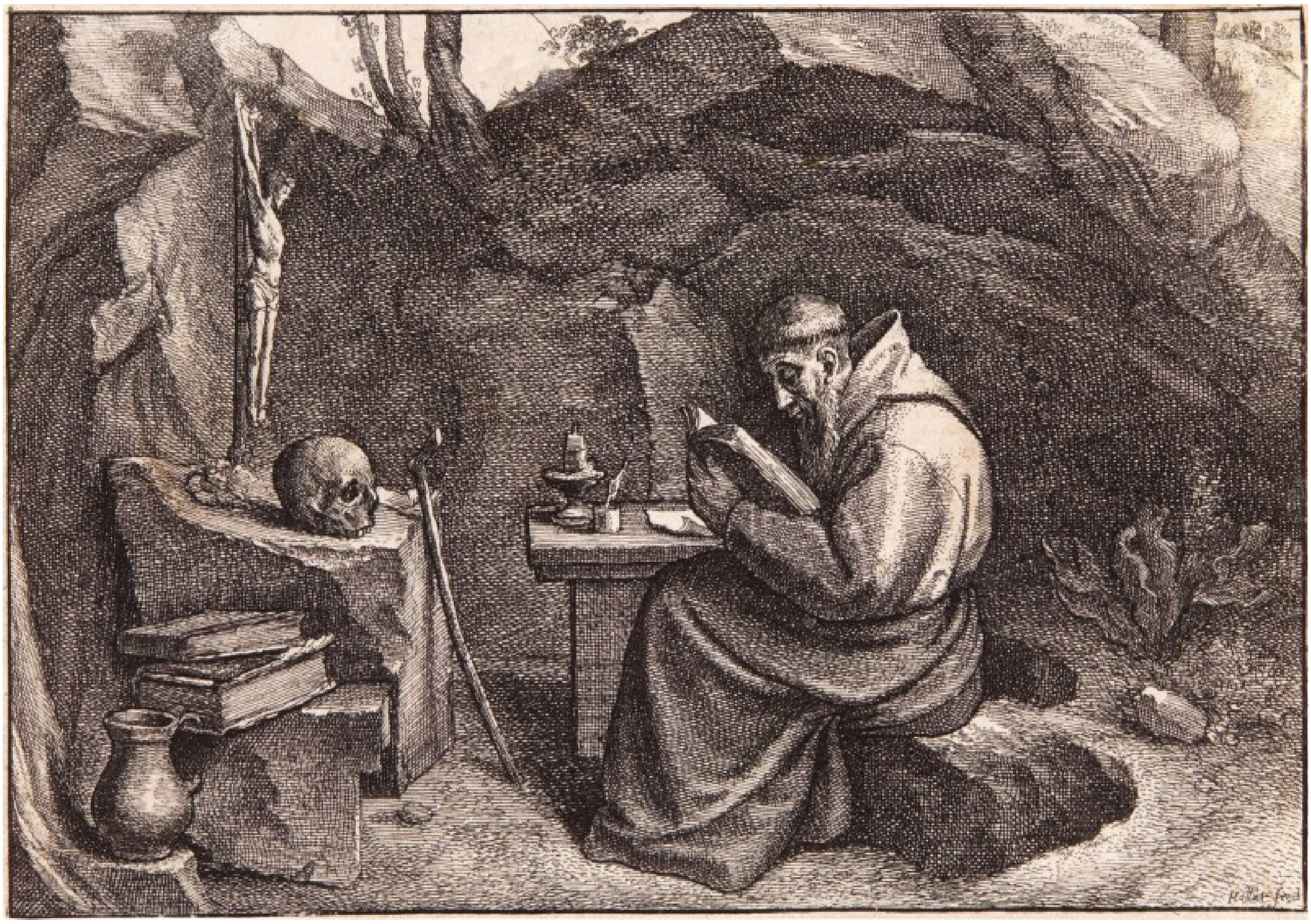

34

Wenceslaus Hollar

St Francis (Pennington 164; Hollstein p. 70)

Estimate:1,000 - 1,500 GBP

‡ VAT reduced rate

DESCRIPTION

Wenceslaus Hollar
1607 - 1677
St Francis (Pennington 164; Hollstein p. 70)

Etching, *circa* 1645-50, a very good impression of this very rare subject, unframed
sheet: 89 by 129mm 3½ by 5⅛in

CONDITION REPORT

Trimmed on the plate mark, in good condition, with a tiny skilfully repaired rupture to the upper right corner, a tiny thin spot toward the upper sheet edge, two small areas of light tape-staining verso, very faintly visible recto, unframed.

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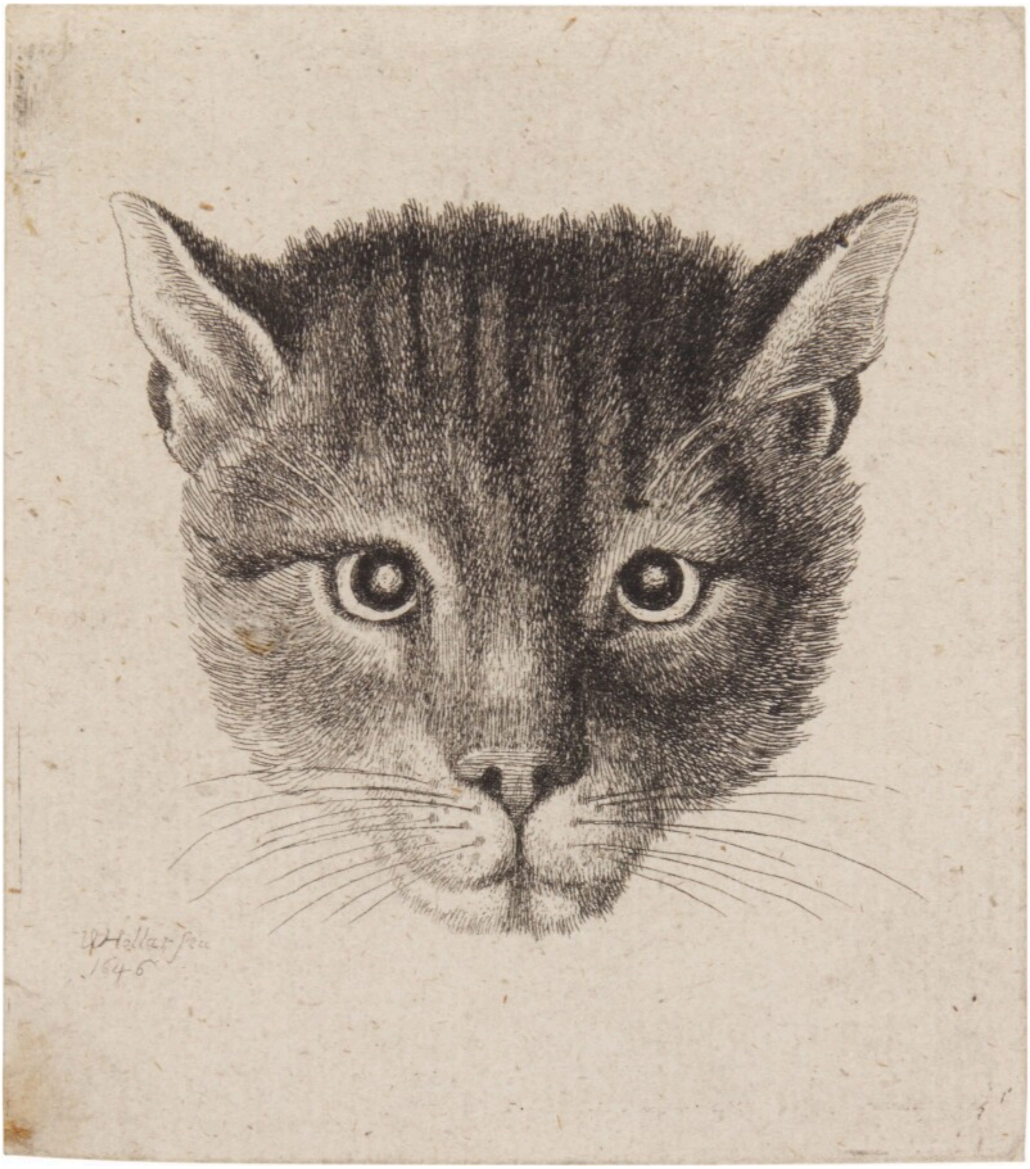

35

Wenceslaus Hollar

Head of a Cat (Small Size) (P. 2108)

Estimate:800 - 1,200 GBP

‡ VAT reduced rate

DESCRIPTION

Wenceslaus Hollar
1607 - 1677
Head of a Cat (Small Size) (P. 2108)

Etching, 1646, a very good, clear impression, on firm laid paper, framed
sheet: 96 by 84mm 3¾ by 3¼in

PROVENANCE

Ex Coll. Paul Davidsohn (faded) (L. 654)

CONDITION REPORT

Trimmed on the plate mark, in good condition, with a tiny skilfully repaired loss in the cat's right cheek, with associated touches of pen and ink, the verso with a couple of flattened creases (not visible recto), some remnants of tape along the sheet edges in places (associated discoloration at the lower left corner recto), a couple of small, inconspicuous thinned areas, framed.

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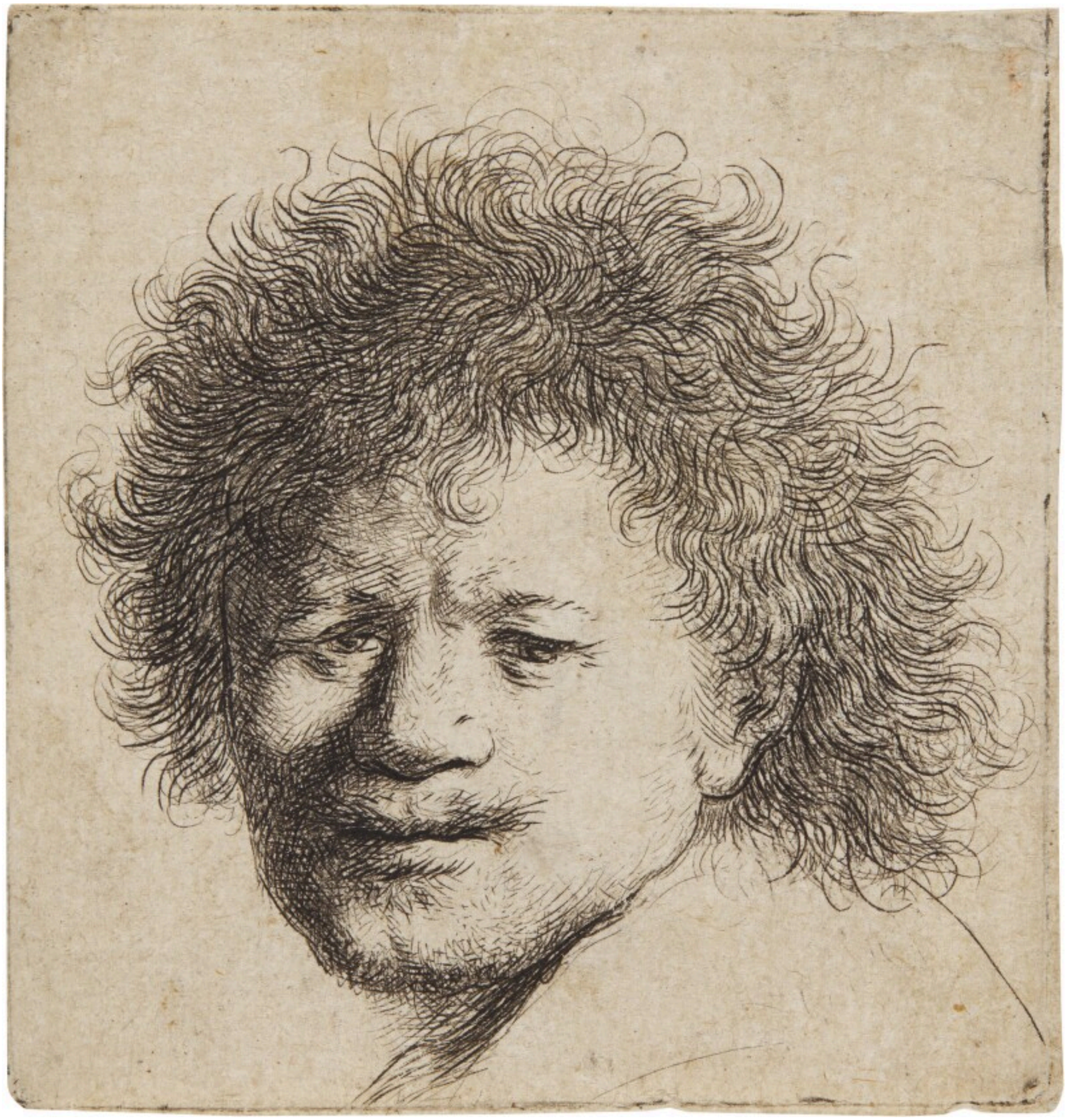

Property from an Important Private American Collection

36

Rembrandt Harmensz. van Rijn

Self-Portrait with Long Bushy Hair: Head Only (Bartsch, Hollstein 8; New Hollstein 81; Hind 55)

Estimate:20,000 - 30,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from an Important Private American Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Self-Portrait with Long Bushy Hair: Head Only (Bartsch, Hollstein 8; New Hollstein 81; Hind 55)

Etching, with touches of drypoint, *circa* 1631, a fine impression of this highly scarce subject, New Hollstein's eighth state (of ten), framed
sheet: 65 by 61mm 2½ by 2⅜ in

CONDITION REPORT

Trimmed to the plate mark, in good condition, with small repairs at the upper corners, a short horizontal tear towards the upper right corner, two nicks along the extreme lower sheet edge, framed.

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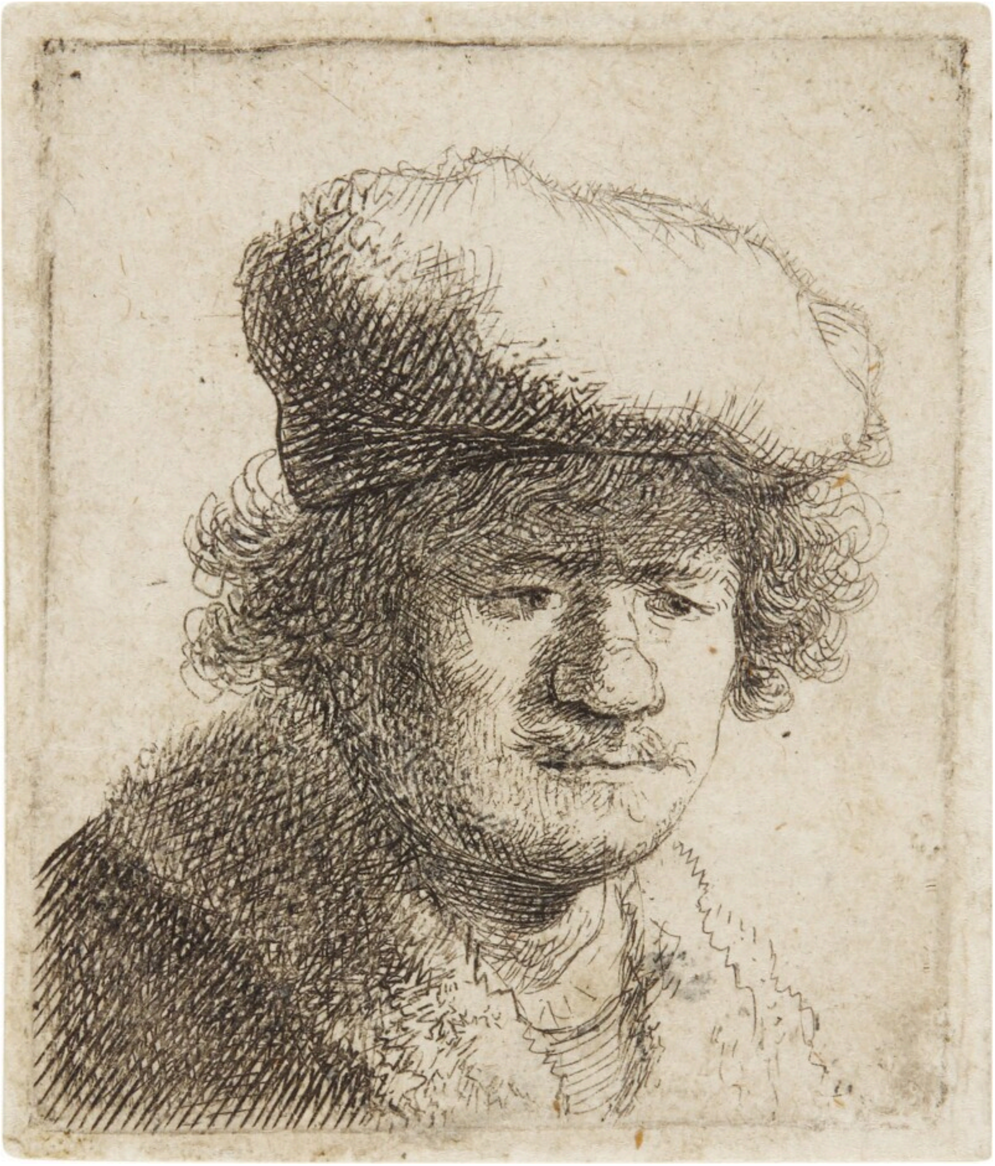

Property from an Important Private American Collection

37

Rembrandt Harmensz. van Rijn

Self-Portrait with Cap Pulled Forward (B. Holl. 319; New Holl. 71; H. 58)

Estimate:15,000 - 25,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from an Important Private American Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Self-Portrait with Cap Pulled Forward (B. Holl. 319; New Holl. 71; H. 58)

Etching, *circa* 1630, a very good, delicate impression of New Hollstein's ninth state (of ten), framed
plate: 49 by 41mm 1⅞ by 1⅝in
sheet: 53 by 44mm 2⅛ by 1½in

PROVENANCE

Ex coll. Otto Hermann Pauly (L. 4830); an unidentified collector's mark (L. 2595)

CONDITION REPORT

With narrow margins, in good condition, a touch of pen and ink around the subject's lips, possibly a tiny skilfully repaired area on each of the upper corners, a thin band of old tape remnants along the left sheet edge verso, framed.

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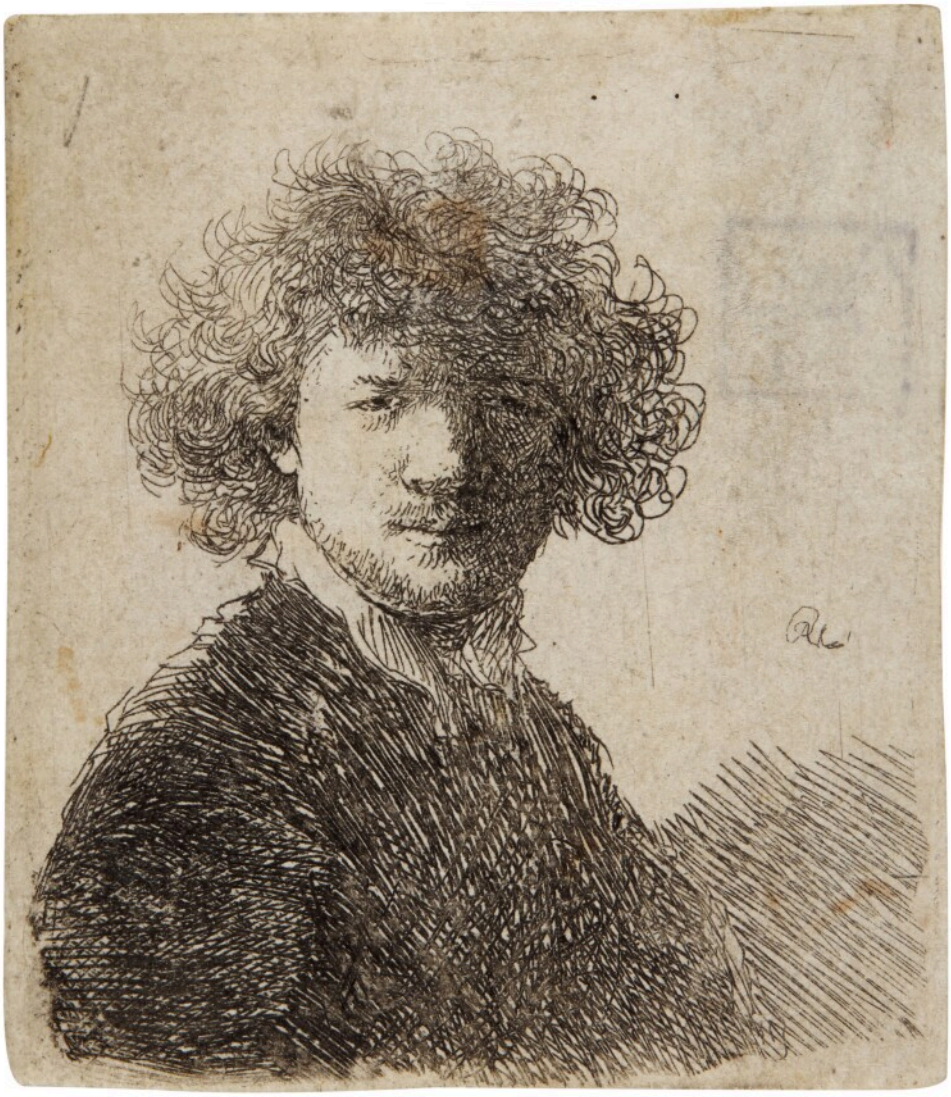

Property from an Important Private American Collection

38

Rembrandt Harmensz. van Rijn

Self-Portrait with Curly Hair and White Collar: Bust (B., Holl. 1; New Holl. 66; H. 33)

Estimate:15,000 - 25,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from an Important Private American Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Self-Portrait with Curly Hair and White Collar: Bust (B., Holl. 1; New Holl. 66; H. 33)

Etching, *circa* 1630, a very good impression of New Hollstein's second (final) state, the left eye still printing evenly, framed
sheet: 58 by 50mm 2¼ by 2in

PROVENANCE

Ex coll. Abroise Firmin-Didot (L. 119); Marsden Jasael Perry (L. 1880); an unidentified collector's stamp, 'AAF' in a square in black ink *verso* (not in Lugt, showing faintly through *recto*)

CONDITION REPORT

Trimmed on or just within the plate mark, in good condition, with some discoloration in places verso faintly showing through recto, a couple of thinned areas, and two minute pin holes in the subject's hair, framed.

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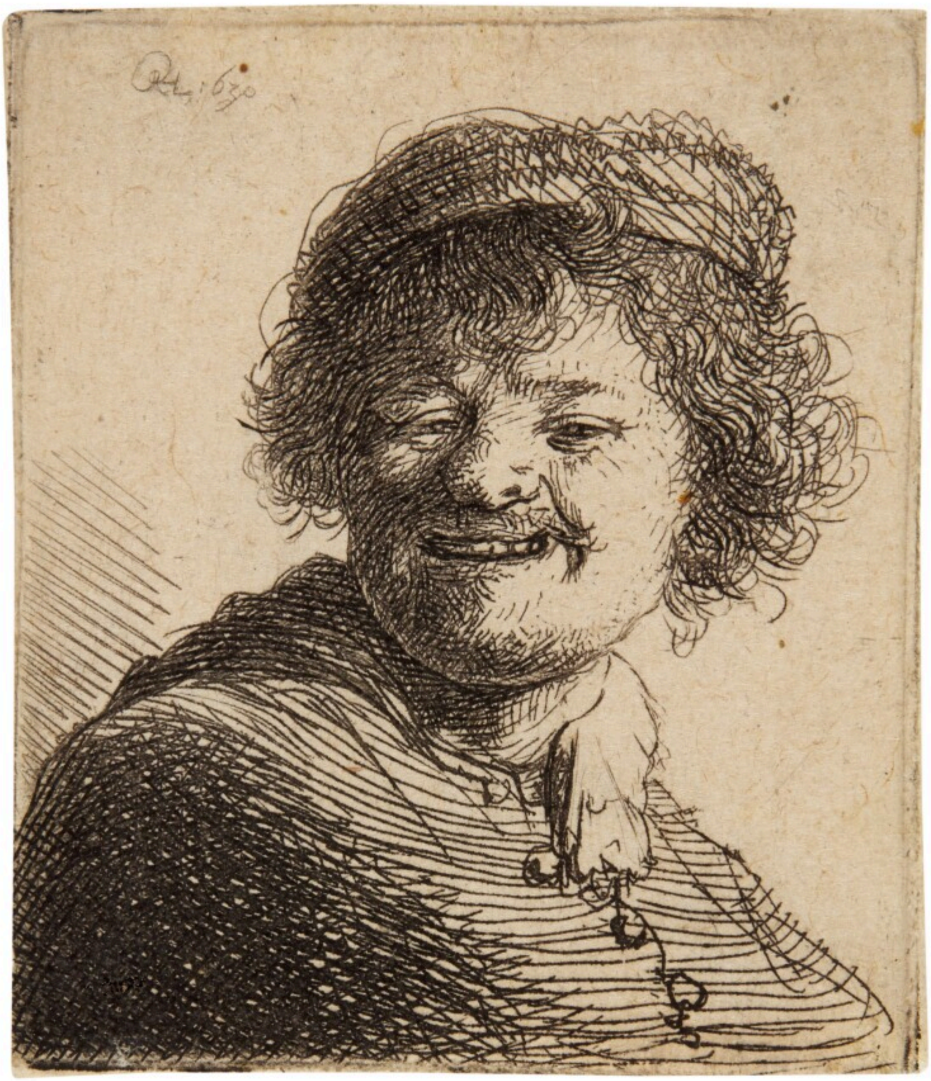

Property from an Important Private American Collection

39

Rembrandt Harmensz. van Rijn

Self-Portrait in a Cap: Laughing (B., Holl. 316; New Holl. 70; H. 34)

Estimate:10,000 - 15,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from an Important Private American Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Self-Portrait in a Cap: Laughing (B., Holl. 316; New Holl. 70; H. 34)

Etching and drypoint, 1630, a fine impression of this very rare portrait, New Hollstein's eighth state (of thirteen), with inky plate edges in places, framed
sheet: 50 by 44mm 2 by 1¾in

CONDITION REPORT

Trimmed to the plate mark, in good condition, a minuscule, inconspicuous surface repair on the subject’s arm at lower left, the verso with adhesive remnants at the lower corners, with some minor associated skinning at right, framed.

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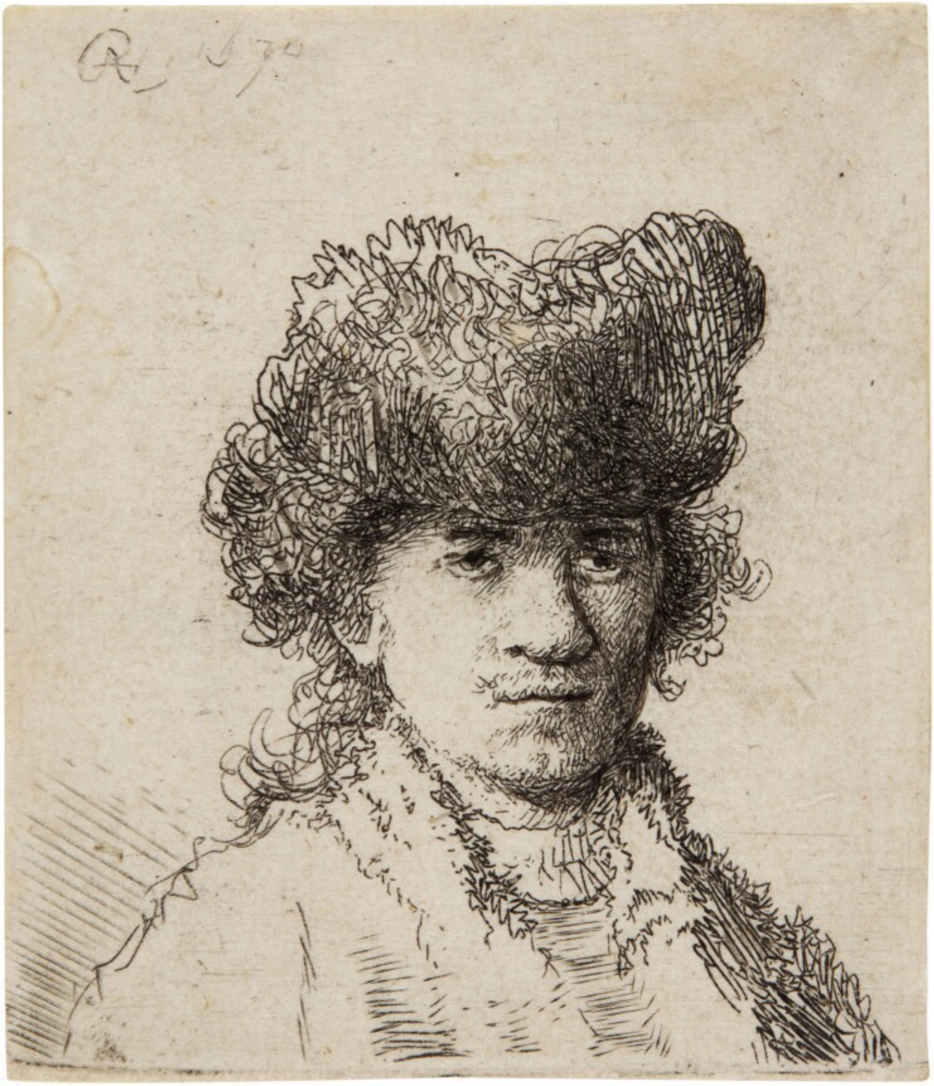

Property from an Important Private American Collection

40

Rembrandt Harmensz. van Rijn

Self-Portrait in a Fur Cap: Bust (B., Holl. 24; New Holl. 72; H. 29)

Estimate:10,000 - 15,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from an Important Private American Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Self-Portrait in a Fur Cap: Bust (B., Holl. 24; New Holl. 72; H. 29)

Etching, 1630, a very fine, even impression of this rare portrait, New Hollstein's sixth (final) state, printing with delicate horizontal wiping marks, framed
sheet: 60 by 52mm 2⅜ by 2⅛in

PROVENANCE

Ex coll. Fürst Karl Paar (L. 2009); an unidentified collector's mark *verso* (stamped initials 'EAT' with a leaf within an oval, not in Lugt)

CONDITION REPORT

Trimmed on the plate mark at left and right, and approx. 2mm into the blank area of subject along the upper sheet edge, with a thread margin along the lower sheet edge, in good condition, with dilute touches of pen and ink in the subject's hat, eyes and brows, the upper right sheet tip skilfully repaired, a couple of tiny thinned areas, the verso with a very small area of pale discoloration along the left sheet edge showing faintly through recto, framed.

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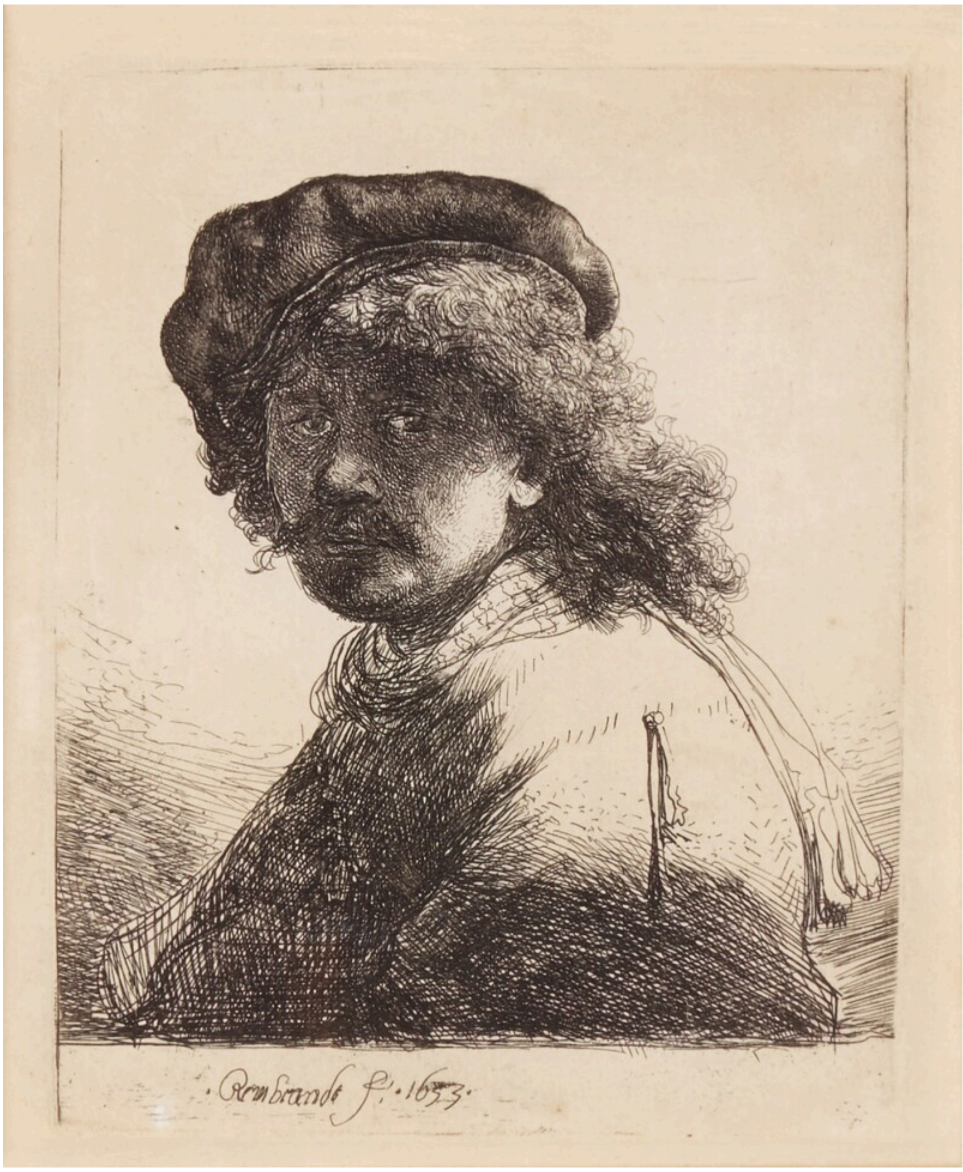

Property from an Important Private American Collection

41

Rembrandt Harmensz. van Rijn

Self-Portrait in a Cap and Scarf with the Face Dark: Bust (B., Holl. 17; New Holl. 120; H. 108)

Estimate:15,000 - 25,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from an Important Private American Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Self-Portrait in a Cap and Scarf with the Face Dark: Bust (B., Holl. 17; New Holl. 120; H. 108)

Etching, 1633, a rich, dark impression of New Hollstein's second state (of five), though printing with touches of wear in the cap and around the eyes as is usual in this state, framed
plate: 132 by 104mm 5⅛ by 4in
sheet: 160 by 131mm 6¼ by 5in

CONDITION REPORT

With wide margins, the image in good condition, with pale discoloration, small made up areas at the upper corners and lower right, a further small made up area at the upper sheet edge and a tiny plugged in spot in the upper margin, two pinpoint fox marks in the lower margin, framed.

(Pencil annotations in the lower margin).

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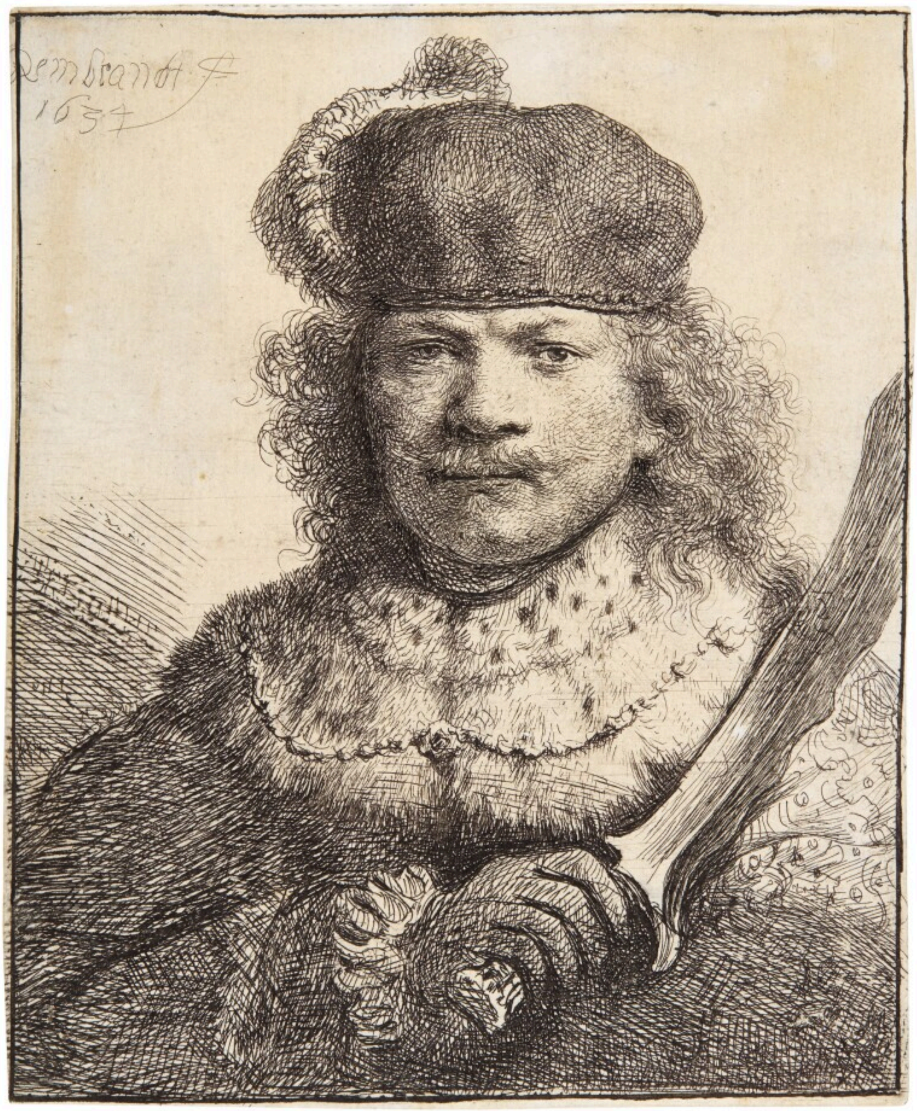

Property from an Important Private American Collection

42

Rembrandt Harmensz. van Rijn

Self-Portrait with Raised Sabre (B., Holl. 18; New Holl. 134; H. 109)

Estimate:5,000 - 7,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from an Important Private American Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Self-Portrait with Raised Sabre (B., Holl. 18; New Holl. 134; H. 109)

Etching, with touches of engraving, 1634, a very good impression of New Hollstein's second (final) state, on paper with a partial Arms of Württemberg watermark (cf. Hinterding A-a-a), unframed
sheet: 122 by 100mm 4¾ by 3⅞in

PROVENANCE

Ex coll. J. F. Linck (L. 1684); Hans Freiherr von und zu Aufsess (L. 2749)

CONDITION REPORT

Trimmed just within the plate mark, in good condition, a few tiny touches of pen and ink in the subject's head and cap, a tiny repaired area in the lower right corner with an associated touch of pen and ink, a pinhole to the left of the subject, two areas of old adhesive and tape remnants along the left sheet edge verso, unframed.

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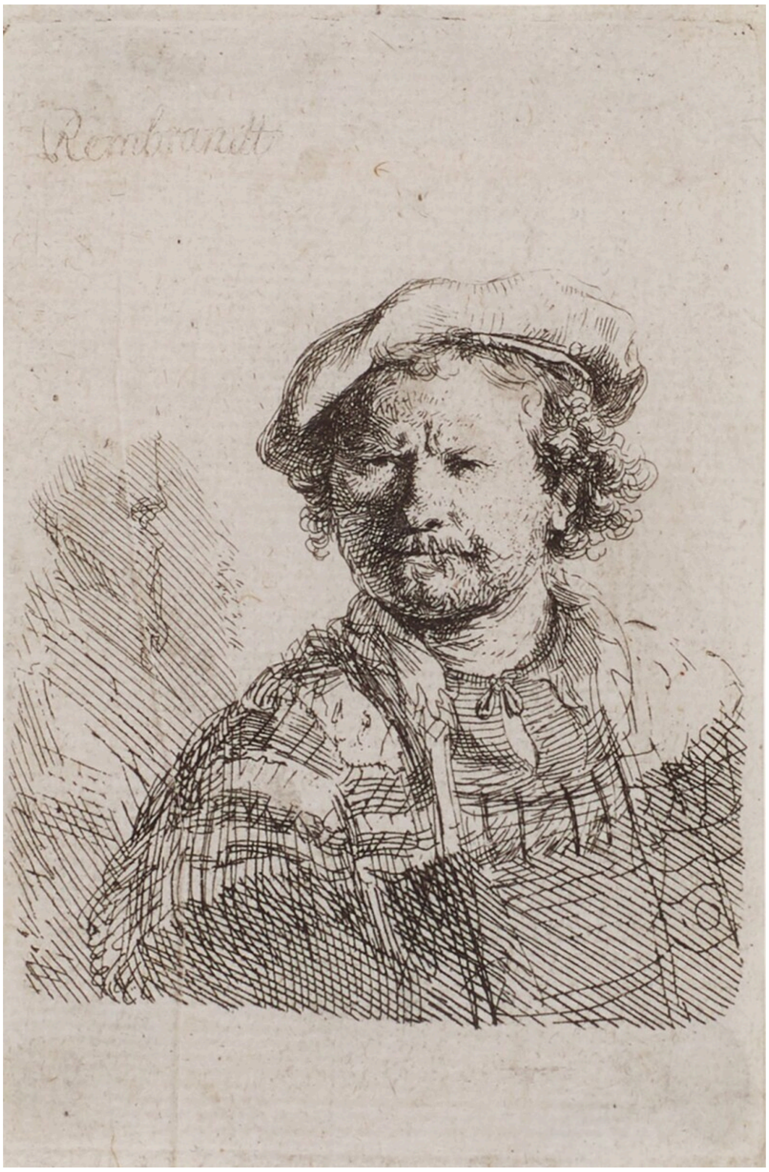

Property from an Important Private American Collection

44

Rembrandt Harmensz. van Rijn

Self-Portrait in a Flat Cap and Embroidered Dress (B., Holl. 210; New Holl. 26; H. 157)

Estimate:3,000 - 5,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from an Important Private American Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Self-Portrait in a Flat Cap and Embroidered Dress (B., Holl. 210; New Holl. 26; H. 157)

Etching, *circa* 1642, a very good impression of New Hollstein's third (final) state, on paper with a partial Miscellaneous watermark (cf. Hinterding A-g), framed
sheet: 97 by 61mm 3¾ by 2⅜in

PROVENANCE

Ex coll. Charles Scarisbrick (L. 522); an indecipherable, circular collector's stamp (faded) *verso*

CONDITION REPORT

With thread margins at upper and lower sheet edges, trimmed fractionally into the blank area of subject at left and right, in very good condition, with an old hinge remnant at the lower left corner verso, framed.

(A vertical printer's crease at left is inherent to production.)

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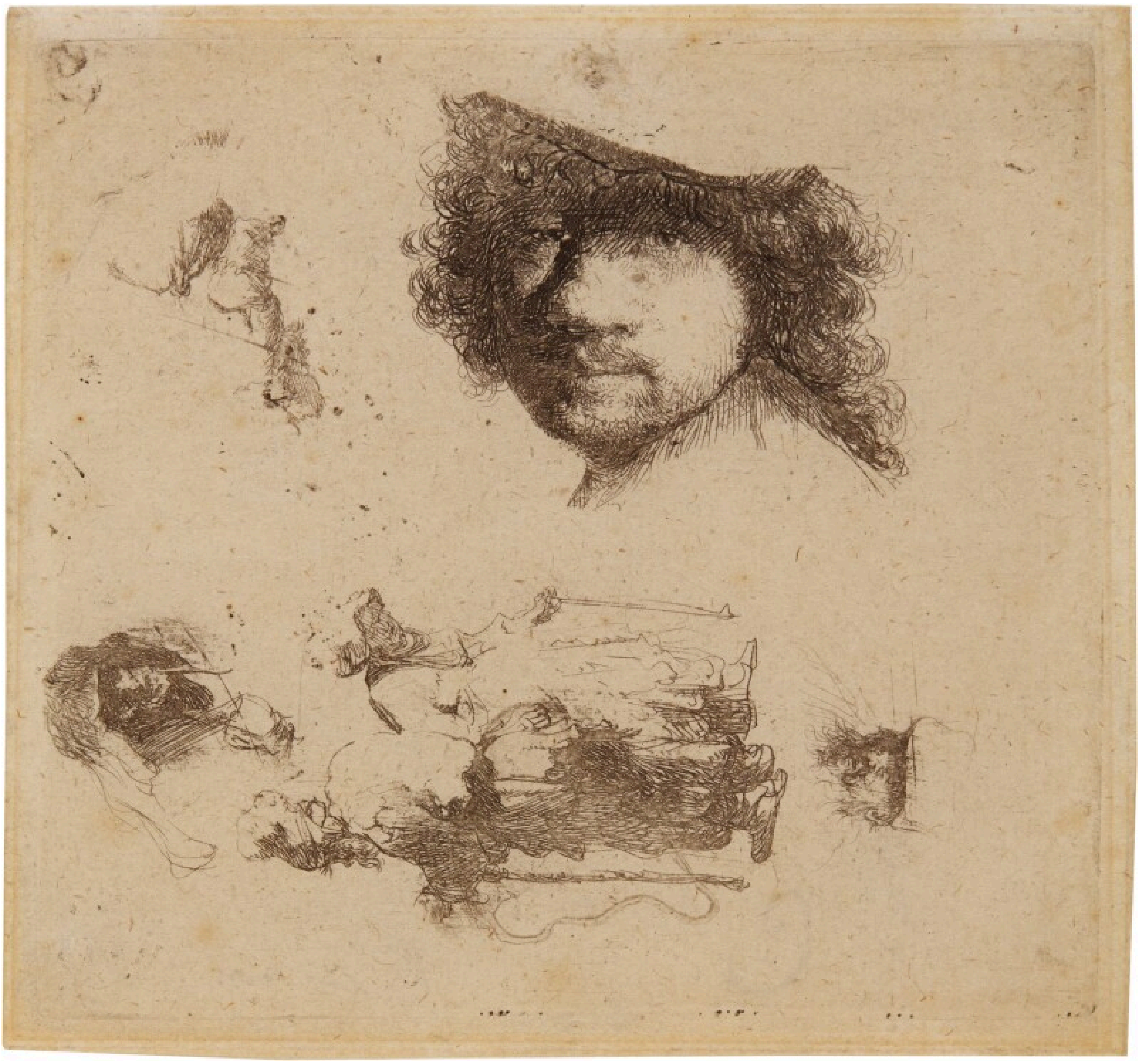

Property from an Important Private American Collection

45

Rembrandt Harmensz. van Rijn

Sheet of Studies: Head of the Artist, a Beggar Couple, Heads of an Old Man and Old Woman (B. Holl. 363; New Holl. 115; H. 90)

Estimate:8,000 - 12,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from an Important Private American Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Sheet of Studies: Head of the Artist, a Beggar Couple, Heads of an Old Man and Old Woman (B. Holl. 363; New Holl. 115; H. 90)

Etching, 1632, a very good impression of New Hollstein's second (final) state, printing with delicate plate tone, on paper with a Arms of Amsterdam watermark (cf. Hinterding A-e-b), framed
plate: 98 by 105mm 3⅞ by 4⅛in
sheet: 105 by 110mm 4⅛ by 4⅜in

CONDITION REPORT

With small margins, in very condition, a few extremely faint fox marks in the unprinted areas, a thin band of discoloration along the sheet edges, a thin area of adhesive remnants along the right sheet edge verso, framed.

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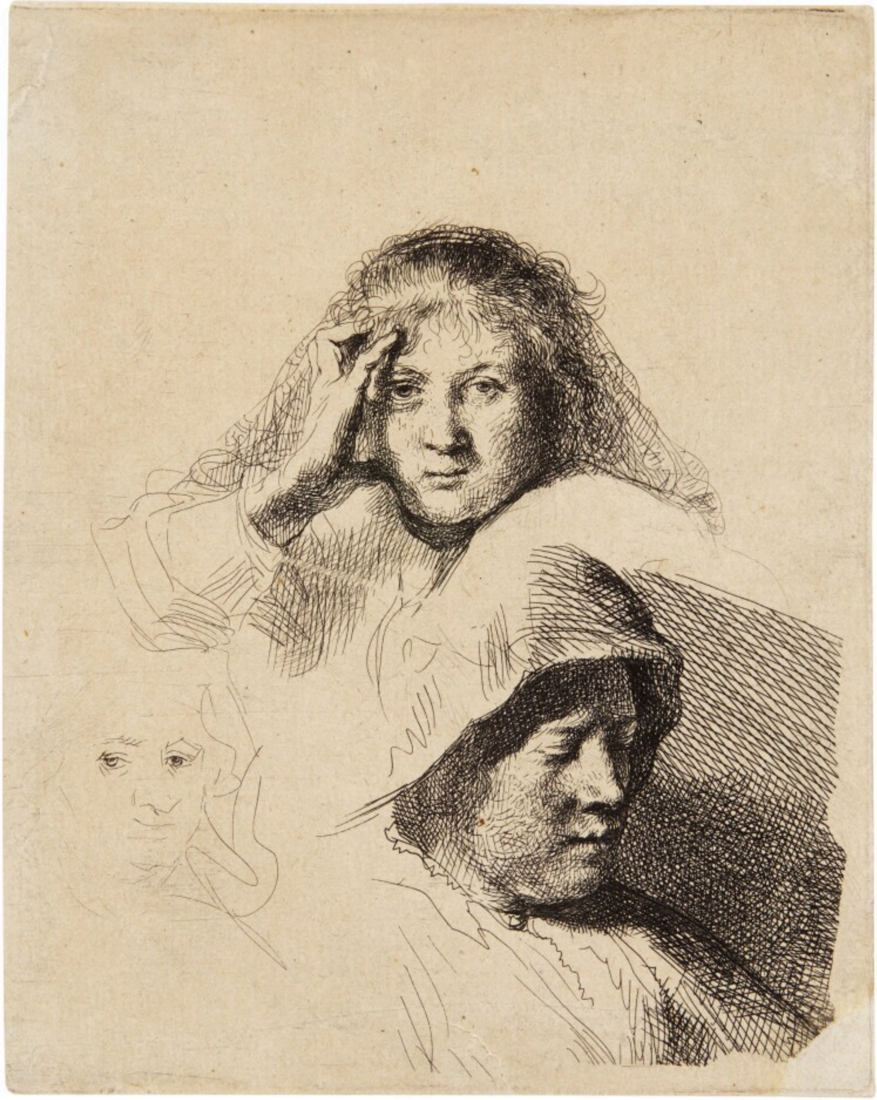

Property from an Important Private American Collection

46

Rembrandt Harmensz. van Rijn

Three Heads of Women, One Lightly Etched (B., Holl. 367; New Holl. 162; H. 153)

Estimate:4,000 - 6,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from an Important Private American Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Three Heads of Women, One Lightly Etched (B., Holl. 367; New Holl. 162; H. 153)

Etching, 1637, a very good impression of this rare subject, New Hollstein's third (final) state, unframed
plate: 127 by 104mm 5⅛ by 4⅛in
sheet: 128 by 105mm 5⅛ by 4⅛in

PROVENANCE

Ex coll. British Museum (L. 300, 305)

CONDITION REPORT

With thread margins, trimmed on the plate mark or just within at left, the lower right corner made up, the upper left corner skilfully re-attached, a short diagonal tear along the lower sheet edge, the lower sheet edge adhered to the mount at centre (verso partially examined), unframed.

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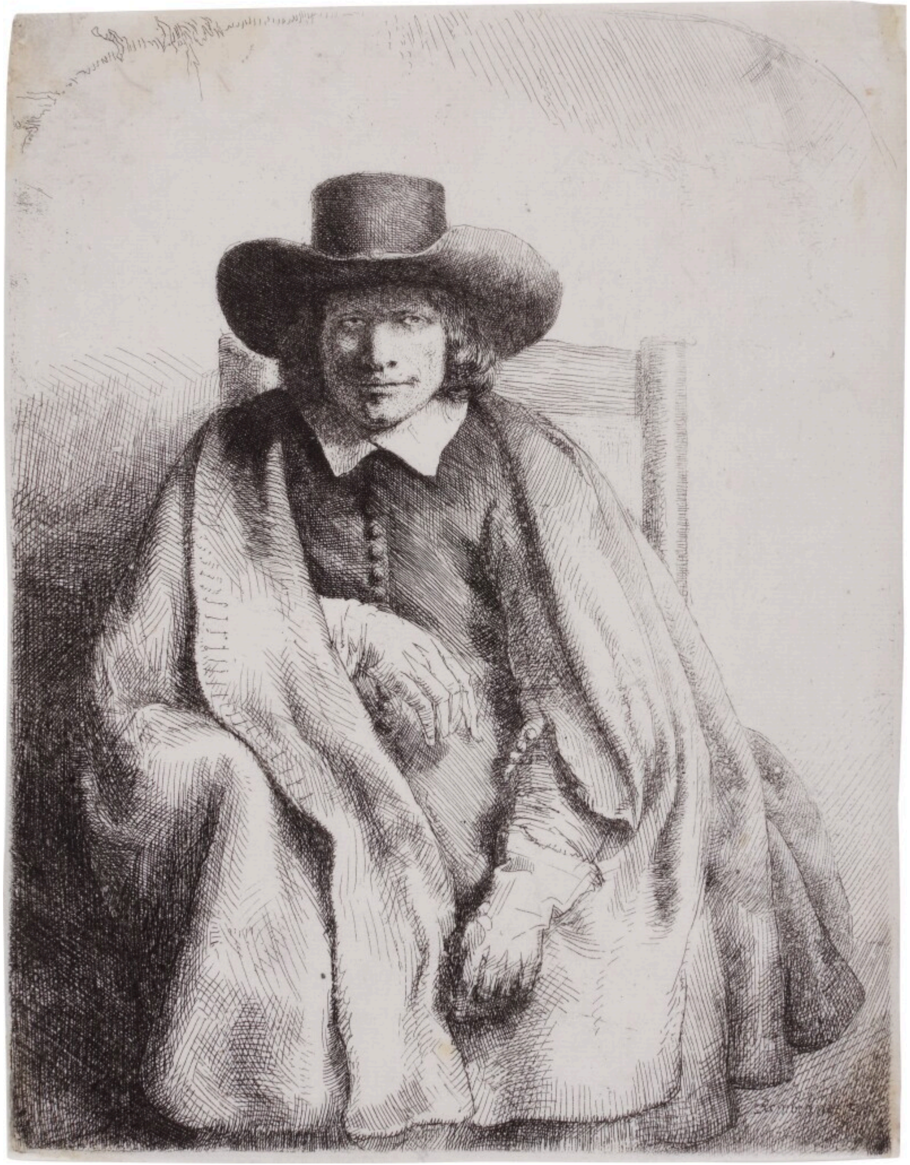

Property from an Important Private American Collection

47

Rembrandt Harmensz. van Rijn

Clement de Jonghe, Printseller (B. Holl. 272; New Holl. 264; H. 251)

Estimate:2,000 - 3,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from an Important Private American Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Clement de Jonghe, Printseller (B. Holl. 272; New Holl. 264; H. 251)

Etching and drypoint, 1651, a very good, bright and clear impression of New Hollstein's eighth state (of ten), on tissue-thin laid paper, unframed
plate: 207 by 161mm 8¼ by 6⅜in
sheet: 209 by 161mm 8¼ by 6⅜in

CONDITION REPORT

Trimmed on the plate mark on three sides, with a thread margin along the lower sheet edge, in good condition, the upper left corner made up, the other three corners with some reinforcing fibres verso, and several small unobtrusive areas of pale discoloration towards the corners, unframed.

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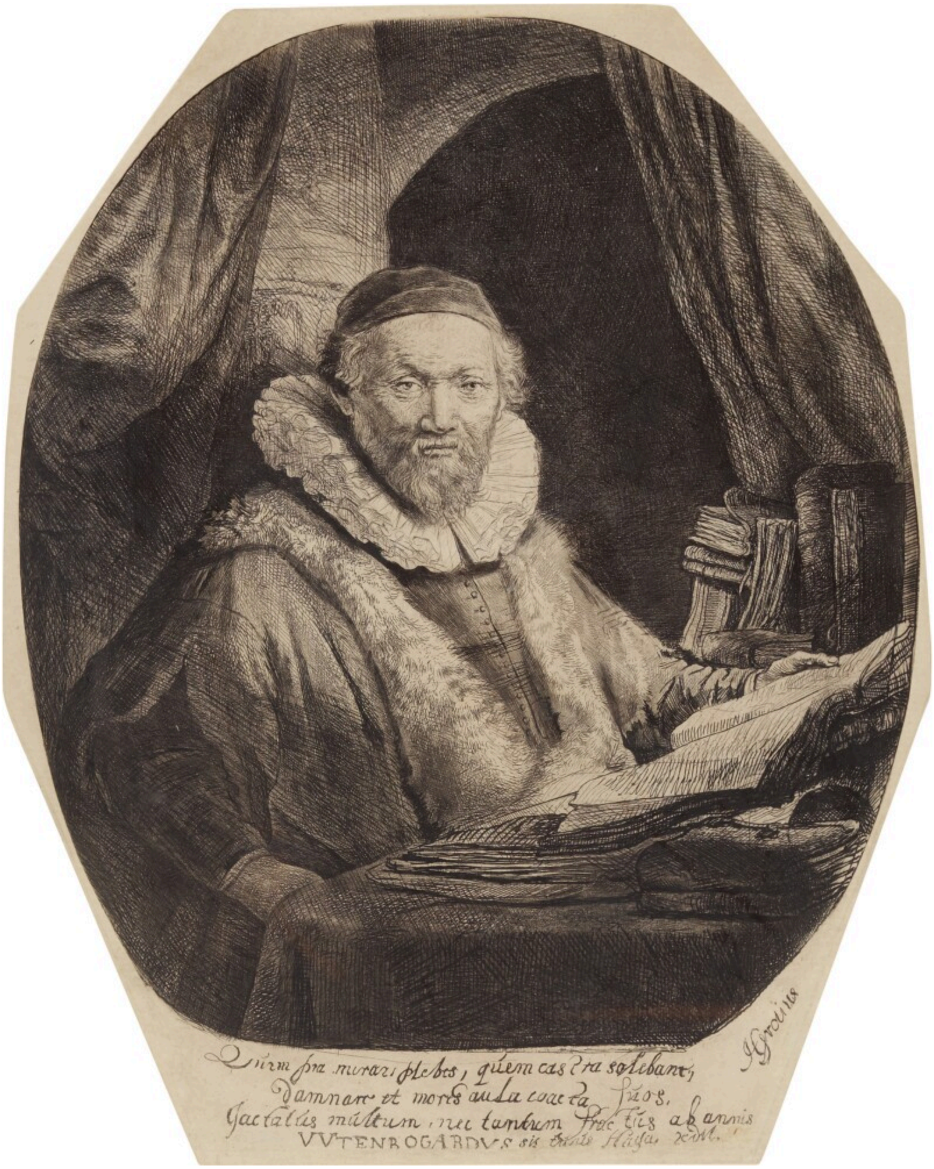

Property from an Important Private American Collection

48

Rembrandt Harmensz. van Rijn

Jan Uytenbogaert Preacher of the Remonstrants (B. Holl. 279; New Holl. 153; H. 128)

Estimate:2,000 - 3,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from an Important Private American Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Jan Uytenbogaert Preacher of the Remonstrants (B. Holl. 279; New Holl. 153; H. 128)

Etching, 1635, a very good, atmospheric impression, presumably New Hollstein's fifth state (of nine), framed
sheet: 227 by 184mm 9 by 7¼in

CONDITION REPORT

Trimmed to the subject and text, inlaid to laid paper in the shape of the original plate mark, otherwise in good condition, with a couple of small, inconspicuous thinned spots, and two small areas of discoloration verso associated with previous hinging, framed.

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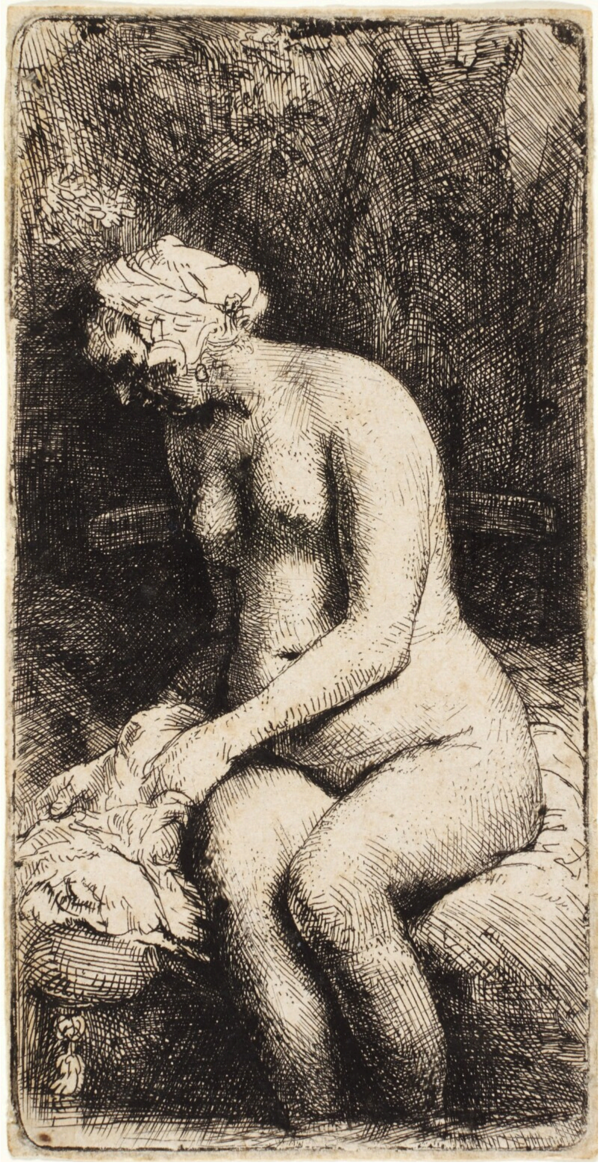

Property from an Important Private American Collection

49

Rembrandt Harmensz. van Rijn

Woman Bathing her Feet at a Brook (B., Holl. 200; New Holl. 309; H. 298)

Estimate:5,000 - 7,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from an Important Private American Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Woman Bathing her Feet at a Brook (B., Holl. 200; New Holl. 309; H. 298)

Etching and drypoint, 1658, a fine impression of New Hollstein's first state (of two), printing with touches of burr and inky plate edges, on paper with an indecipherable watermark, unframed
plate: 160 by 80mm 6¼ by 3⅛in

PROVENANCE

Ex coll. W. F. Tiffin (L. 1051)

CONDITION REPORT

With thread margins, in good condition, with two skilfully repaired tears at left sheet edge, the longest measuring approximately 1cm, the tip of the lower left corner made up, a small ink mark in at lower left verso, faintly showing recto, a soft diagonal crease only visible verso, unframed.

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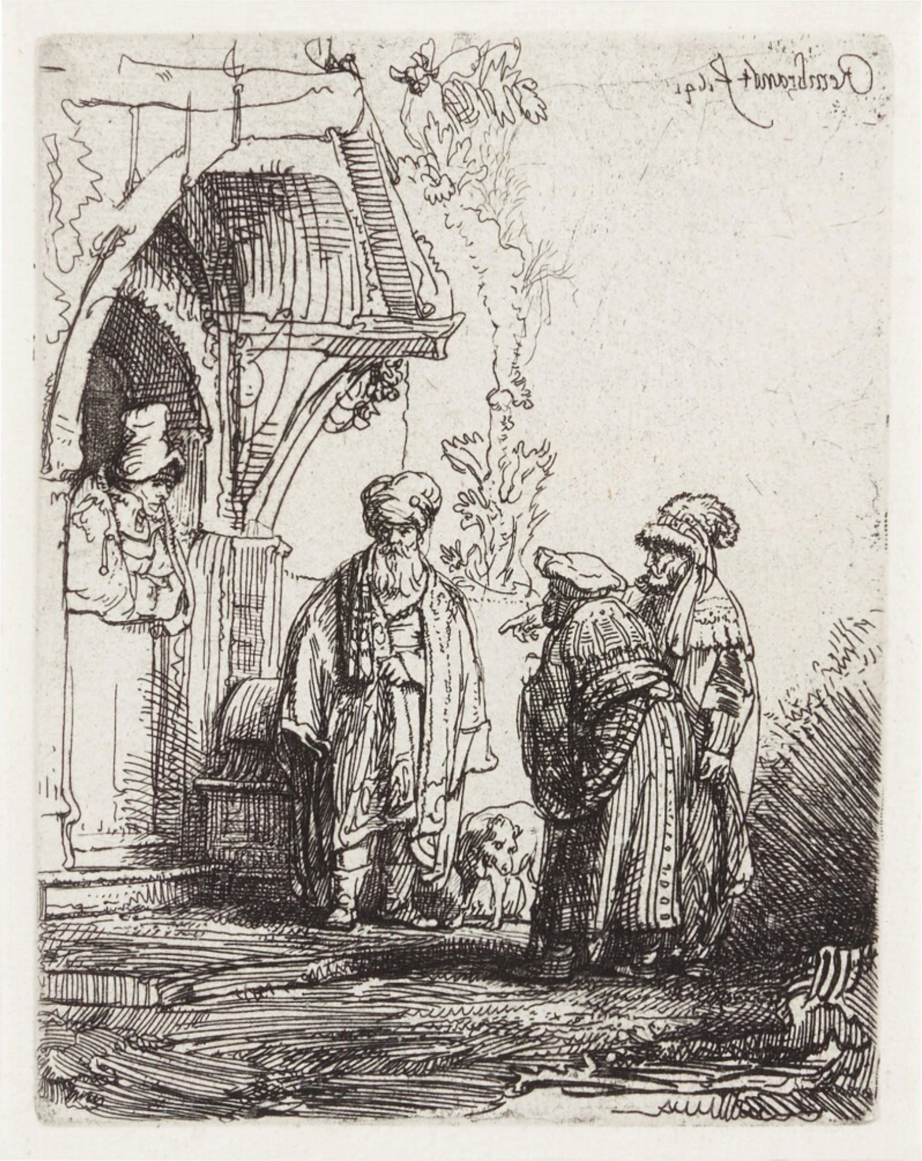

Property from an Important Private American Collection

50

Rembrandt Harmensz. van Rijn

Three Oriental Figures (Jacob and Laban?) (B., Holl. 118; New Holl. 190; H. 183)

Estimate:2,000 - 3,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from an Important Private American Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Three Oriental Figures (Jacob and Laban?) (B., Holl. 118; New Holl. 190; H. 183)

Etching and drypoint, 1641, a fine impression of New Hollstein's second (final) state, printing with much tone, on sturdy laid paper, framed
plate: 145 by 113mm 5¾ by 4½in
sheet: 164 by 126mm 6½ by 5in

CONDITION REPORT

With small margins, in very good condition apart from minor paper discoloration along the extreme sheet edges, framed.

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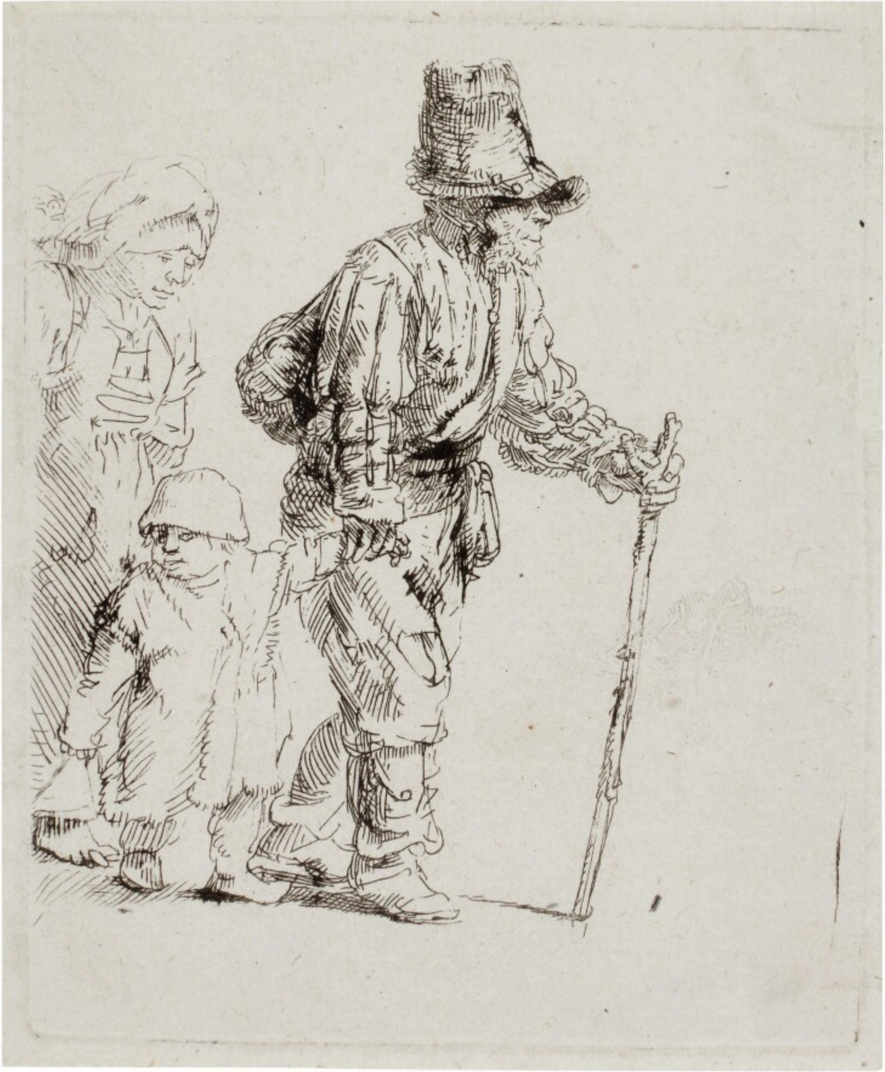

Property from an Important Private American Collection

51

Rembrandt Harmensz. van Rijn

Peasant Family on the Tramp; Old Beggar Woman with a Gourd; and The Persian (Three Works) (B., Holl. 131, 168, 152; New Holl. 266, 40, 110; H. 259, 80, 93)

Estimate:6,000 - 8,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from an Important Private American Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Peasant Family on the Tramp; Old Beggar Woman with a Gourd; and The Persian (Three Works) (B., Holl. 131, 168, 152; New Holl. 266, 40, 110; H. 259, 80, 93)

Etching, 1632, a good impression of New Hollstein's second state (of three), printing with atmospheric plate tone; with *Old Beggar Woman with a Gourd* (New Holl. 40),
etching, *circa* 1630, a strong impression of New Hollstein's second (final) state; and *The Persian* (New Holl. 110), etching, 1632, a good impression of New Hollstein's second state (of three), two unframed
smallest sheet (New Holl. 40): 106 by 50mm 4⅛ by 2in
largest sheet (New Holl. 266): 120 by 100mm 4¾ by 3⅞in
(3)

CONDITION REPORT

New Holl. 40: With narrow to thread margins, in good condition, with a tiny split and associated short crease along the upper left sheet edge, the verso with minor discoloration along the sheet edges, a couple of softened, flat horizontal creases (mainly visible verso), unframed.

New Holl. 110: With wide margins, in very good condition apart from a couple of minute fox marks along the upper sheet edge, a tiny, inconspicuous thin spot left of the subject, framed.

New Holl. 266: With narrow margins, in good condition apart from a small made up area along the right sheet edge (just affecting the blank area of the subject), unframed.

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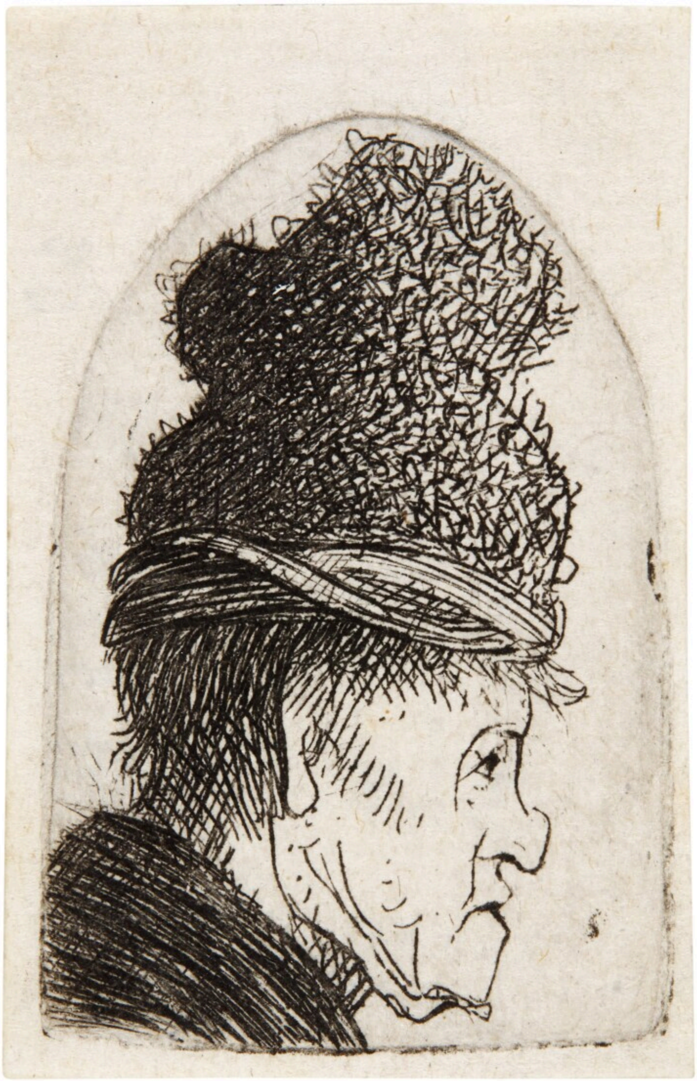

Property from an Important Private American Collection

54

Rembrandt Harmensz. van Rijn

A Grotesque Profile: Man in a High Cap (B., Holl. 326; New Holl. 35; H. 68)

Estimate:4,000 - 6,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from an Important Private American Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
A Grotesque Profile: Man in a High Cap (B., Holl. 326; New Holl. 35; H. 68)

Etching, *circa* 1631, a superb, rich impression of this scarce portrait, New Hollstein's fifth state (of six), printing with delicate plate tone and inky plate edges in places, unframed
plate: approx. 390 by 256mm 1½ by 1in
sheet: 45 by 28mm 1¾ by 1⅛in

PROVENANCE

Ex coll. Alexander John Godby (L. 1119b)

CONDITION REPORT

With narrow margins on three sides, a wide margin along the upper sheet edge, in very good condition apart from two tiny, inconspicuous thinned areas at the upper and lower sheet edges, unframed.

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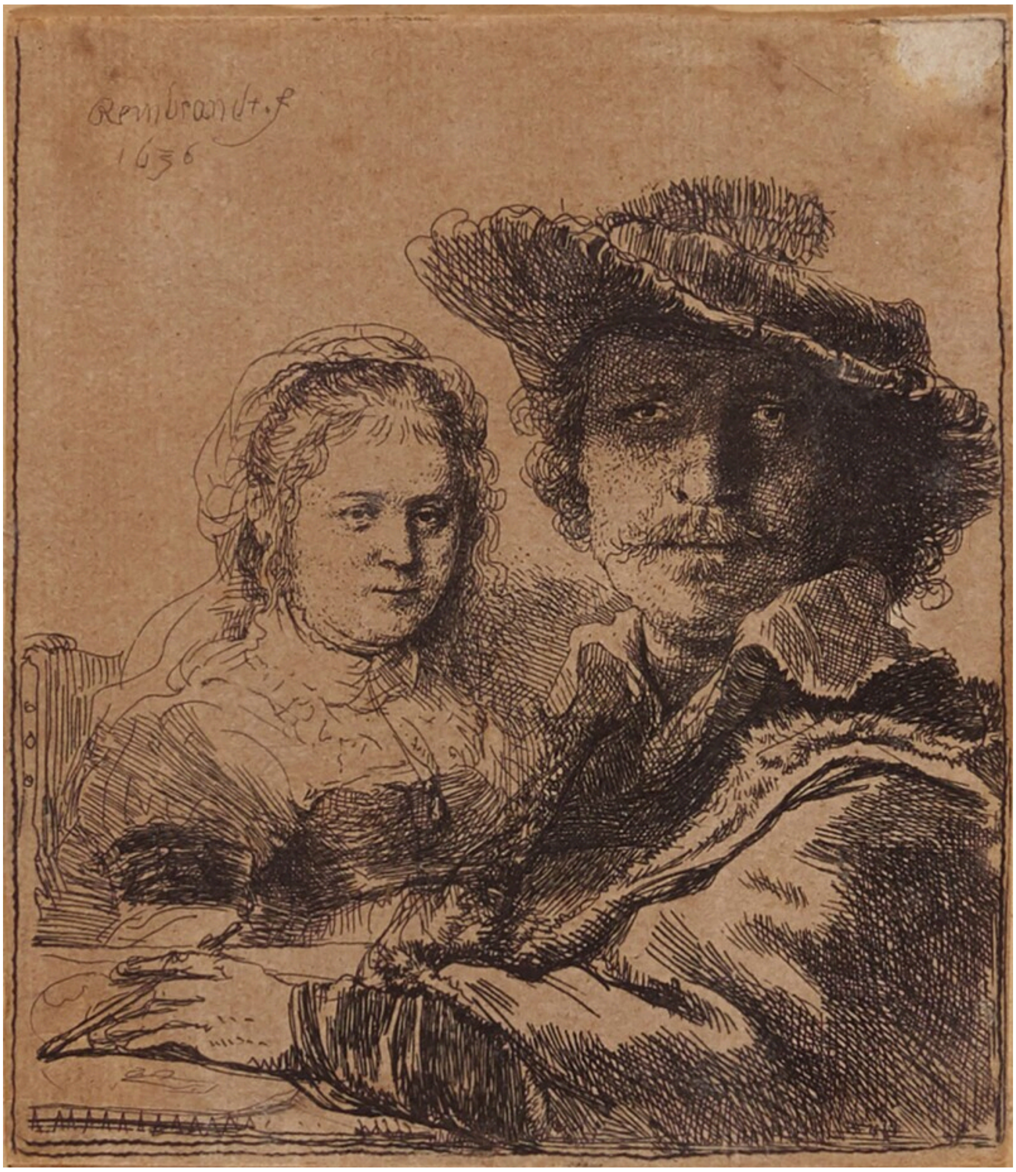

55

Rembrandt Harmensz. van Rijn

Self-Portrait with Saskia (B., Holl. 19; New Holl. 158; H. 144)

Estimate:3,000 - 5,000 GBP

‡ VAT reduced rate

DESCRIPTION

Rembrandt Harmensz. van Rijn
1606 - 1669
Self-Portrait with Saskia (B., Holl. 19; New Holl. 158; H. 144)

Etching, 1636, a good impression of New Hollstein's third state (of four), framed
sheet: 104 by 93mm 4⅛ by 3¾in

CONDITION REPORT

Trimmed just within the plate mark on three sides, retaining a fillet of paper outside the borderline, trimmed on the borderline at the upper sheet edge, in good condition, the sheet toned, the upper right corner made up, with a falsified borderline, framed.

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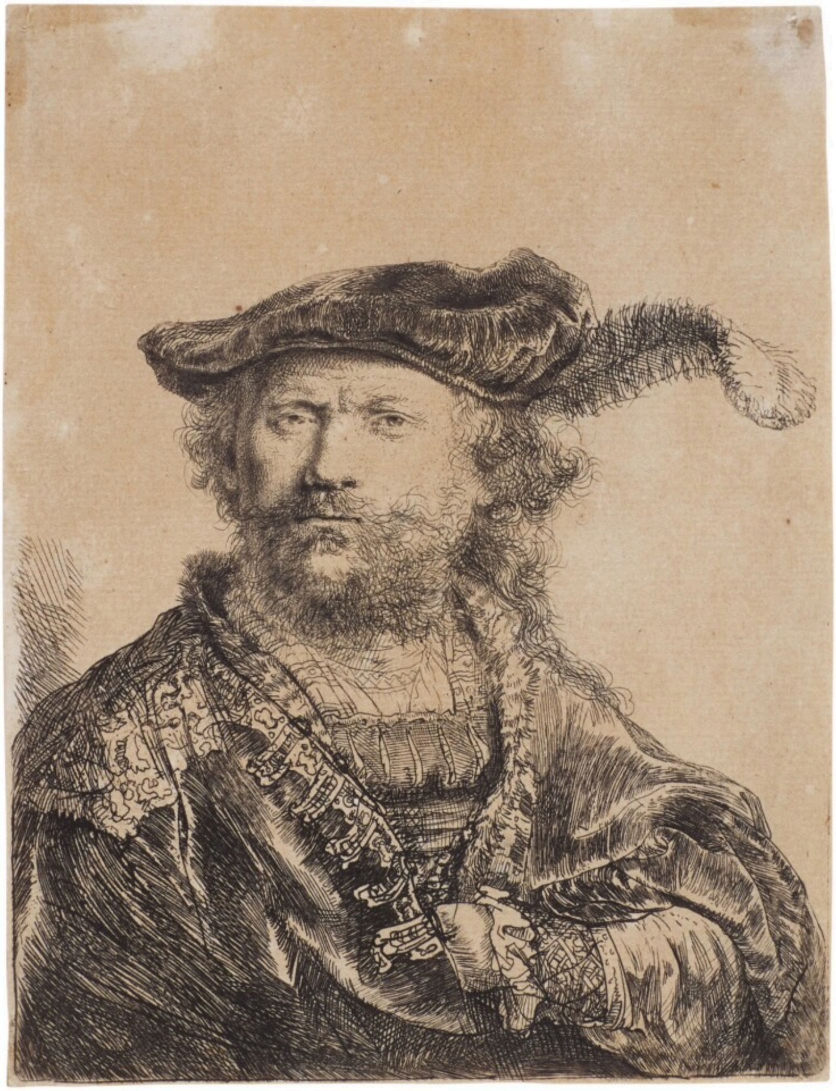

56

Rembrandt Harmensz. van Rijn

Self-Portrait in a Velvet Cap with Plume (B., Holl. 20; New Holl. 170; H. 156)

Estimate:4,000 - 6,000 GBP

DESCRIPTION

Rembrandt Harmensz. van Rijn
1606 - 1669
Self-Portrait in a Velvet Cap with Plume (B., Holl. 20; New Holl. 170; H. 156)

Etching, 1638, a very good impression of New Hollstein's second state (of four), framed
sheet: 135 by 103mm 5⅜ by 4⅛in

CONDITION REPORT

Trimmed to the plate mark, with a thread margin in places, in generally good condition, with partially backed diagonal tears across the lower corners, a couple of tiny losses at the upper left corner, paper discoloration and thinning along the upper and left sheet edges, the verso with two small skinned areas at the upper right corner, framed.

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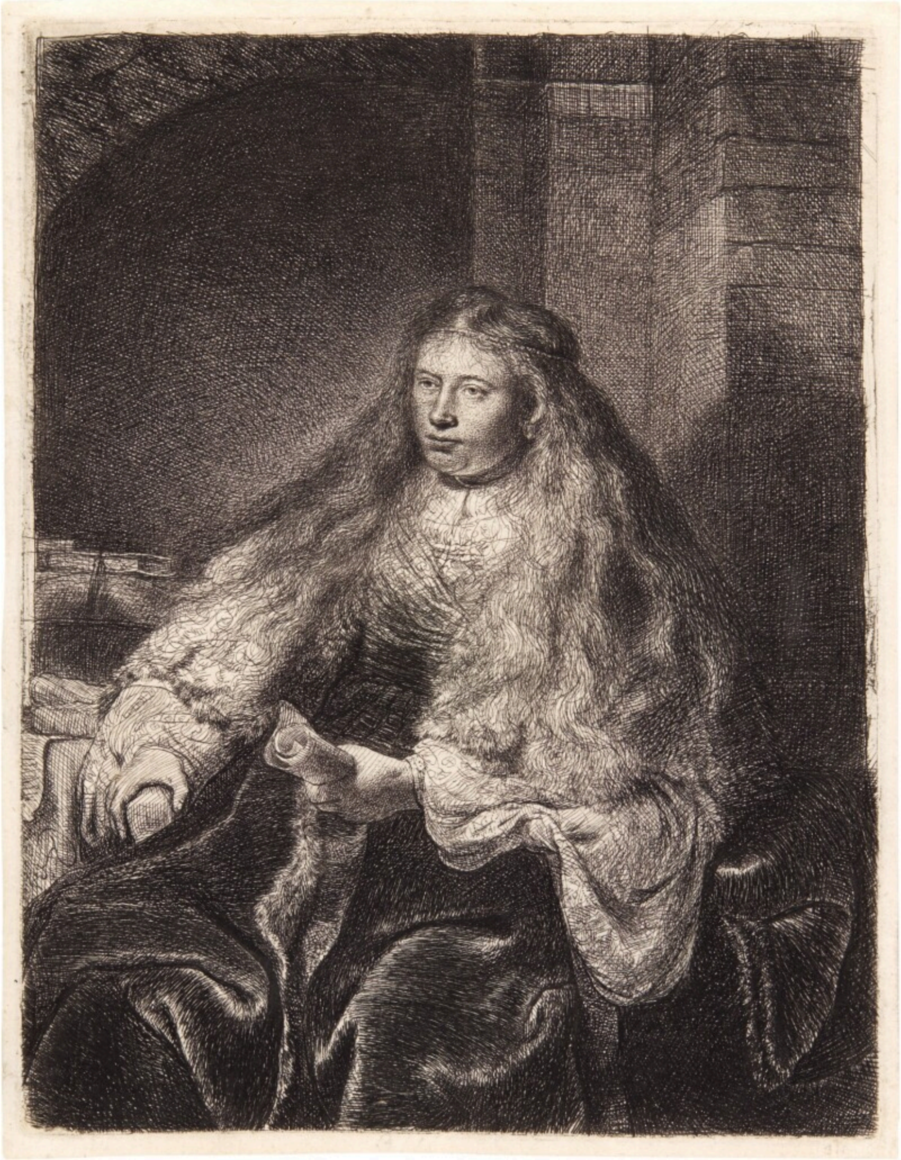

57

Rembrandt Harmensz. van Rijn

The Great Jewish Bride (B., Holl. 340; New Holl. 154; H. 127)

Estimate:25,000 - 35,000 GBP

‡ VAT reduced rate

DESCRIPTION

Rembrandt Harmensz. van Rijn
1606 - 1669
The Great Jewish Bride (B., Holl. 340; New Holl. 154; H. 127)

Etching, engraving and drypoint, 1635, a very fine, rich impression of New Hollstein's fifth (final) state, displaying luminous contrasts, the contrasting textures of hair, skin, heavy fabric and stone printing with palpable effect, just beginning to show tiny touches of wear in the densely hatched background and lower right foreground, with a Strasbourg Lily watermark with Pendant Initials WR as Hinterding calls for in this state, framed
plate: 220 by 168mm 8⅝ by 6⅝in
sheet: 228 by 176mm 9 by 6⅞in

PROVENANCE

Ex coll. John Macgowan (L. 1496); Theodore Irwin (L. 1540)

CATALOGUE NOTE

The Great Jewish Bride received its title from the Dutch eighteenth-century collector Valerius Röver who believed it portrayed the daughter of Ephraim Bonus, a Jewish doctor Rembrandt painted and etched in later years. However, this is generally contested as, at 36 years old, Bonus would have been unlikely to have a child of this age.

Due to the heavy round face, Rembrandt's first wife Saskia Uylenburgh is more likely to have been the model for this etching. However, it is unclear what subject matter she was modeling for.
The books piled to the left of the girl hint that the subject could be the Roman goddess Minerva, though the omission of her armour causes this interpretation to also be disputed. Instead, a classical sibyl could have been the intended subject. In a more ominous tone, the rolled-up scroll could identify this as Biblical heroine Esther, holding the decree against the Jews that she is about to quell in a meeting with King Ahasuerus. These intriguing possibilities heighten the dark intensity of this luminous etching.

CONDITION REPORT

With small margins, in good condition, small thinned areas at the lower corners, the lower right corner tip skinned, with an associated nick, a further small thinned spot at the left sheet edge with an associated nick, remains of old tape in places at the sheet edges verso, framed.

Please note that Condition 11 of the Conditions of Business for Buyers (Online Only) is not applicable to this lot.

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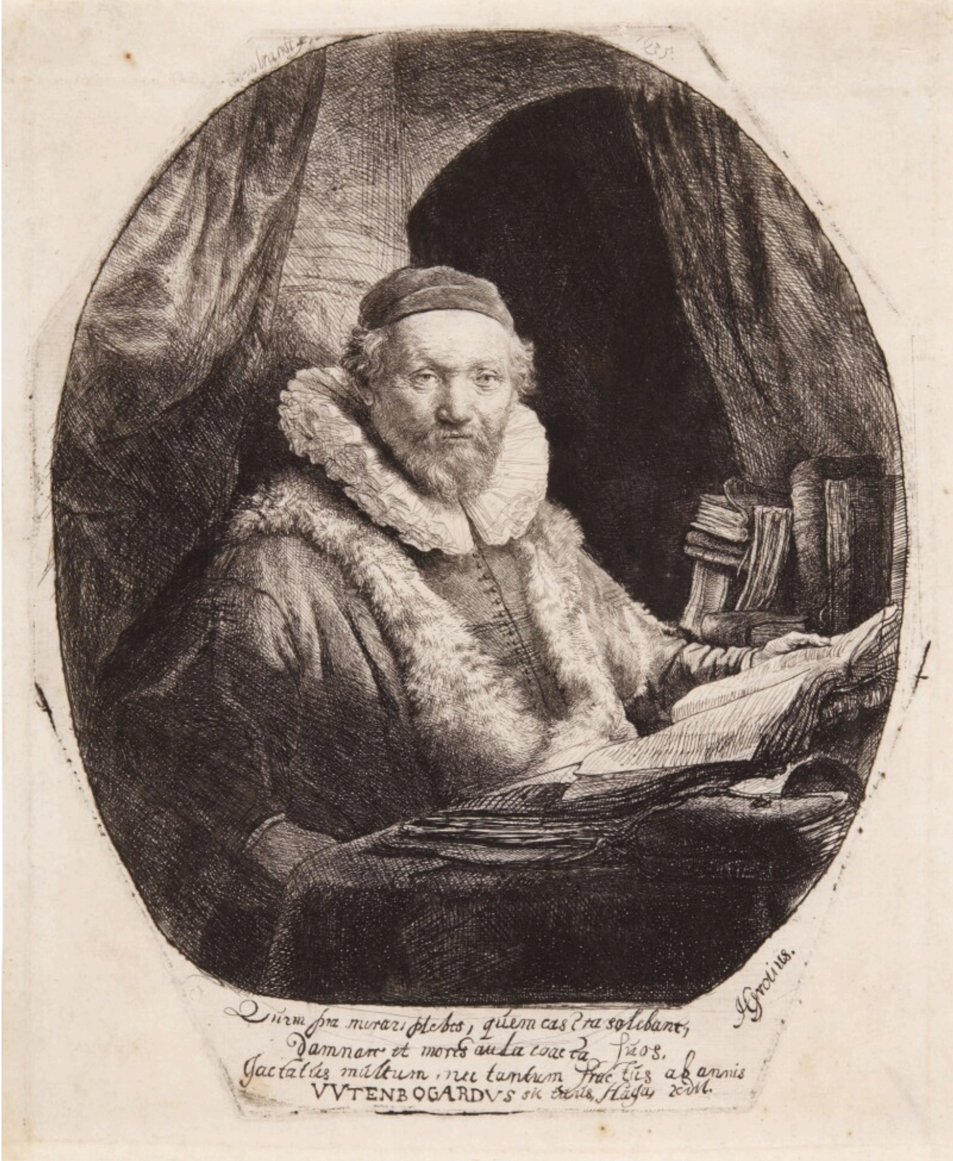
Quem sua mirari plebes, quem castra solebant,
Damnare et mores aula coacta suos;
Iactatus multum, nec tantum fractus ab annis
VVTENBOGARDVS sic erat, Haga, vide.
HGrotius.

58

Rembrandt Harmensz. van Rijn

Jan Uytenbogaert, Preacher of the Remonstrants (B., Holl. 279; New Holl. 153; H. 128)

Estimate:20,000 - 30,000 GBP

‡ VAT reduced rate

DESCRIPTION

Rembrandt Harmensz. van Rijn
1606 - 1669
Jan Uytenbogaert, Preacher of the Remonstrants (B., Holl. 279; New Holl. 153; H. 128)

Etching, 1635, a superb impression of New Hollstein's rare fourth state (of nine), the sitter especially prounounced against the richly inked background, printing with fine touches of burr in his eyes and elsewhere, and inky plate edges in places, on paper with a Double-headed Eagle watermark (Ash & Fletcher 15 C.a), framed
plate: approx. 225 by 185mm 8⅞ by 7⅜in
sheet: 242 by 198mm 9½ by 7⅞in

PROVENANCE

Ex coll. Fritz Rumpf (L. 2162)

CONDITION REPORT

With wide margins and square corners, in good condition, with several areas of pale discoloration outside the subject, including a thin band of discoloration along the sheet edges (presumably associated with a previous mount), an old, flattened crease across the upper quadrant of the sheet (with a couple of tiny repairs in places), a second flattened crease only visible verso, and minor, inconspicuous repairs at the upper corners, framed.

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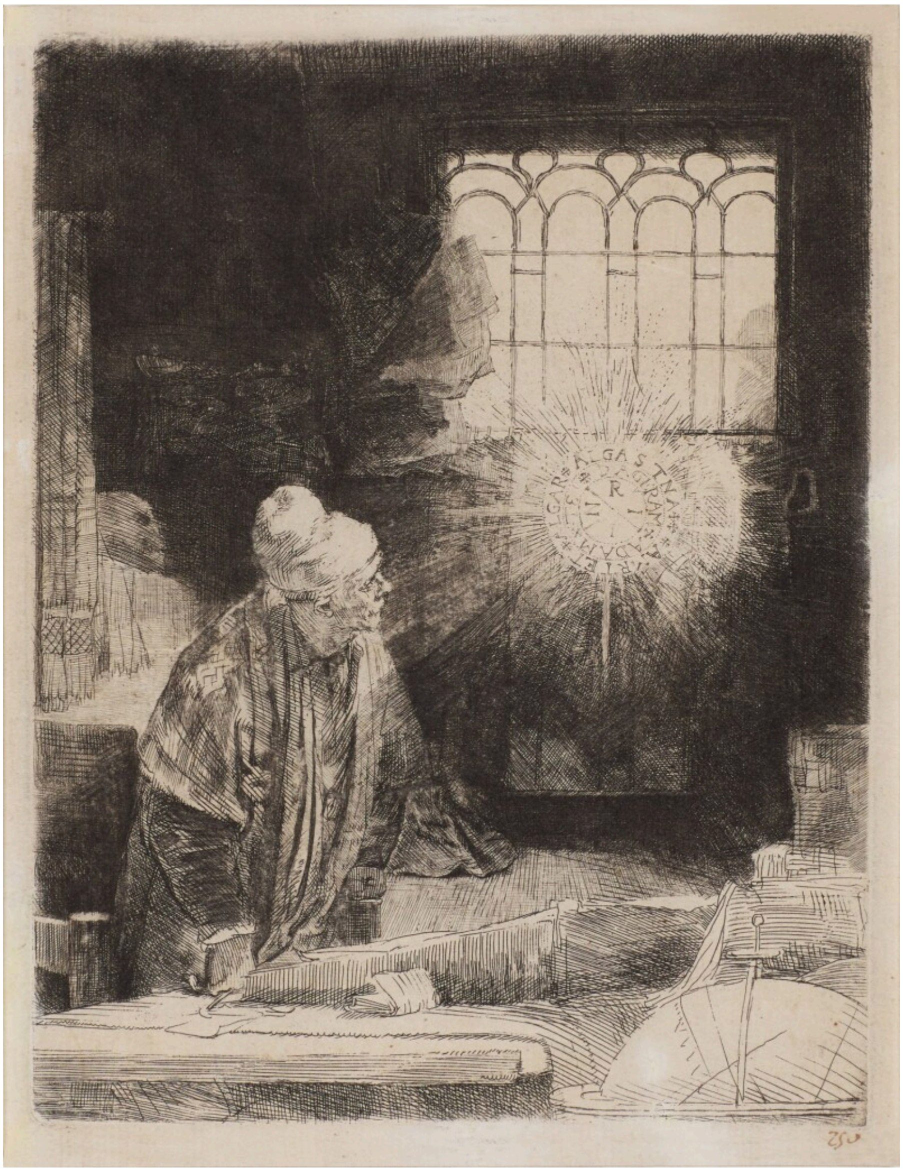
Old Master Prints

London | 10 Dec 2021 | 03:00 PM CET



59

Rembrandt Harmensz. van Rijn

A Scholar in his Study ('Faust') (B., Holl., New Holl. 270; H. 260)

Estimate:2,000 - 3,000 GBP

‡ VAT reduced rate

DESCRIPTION

Rembrandt Harmensz. van Rijn
1606 - 1669
A Scholar in his Study ('Faust') (B., Holl., New Holl. 270; H. 260)

Etching, engraving and drypoint, *circa* 1652, a fairly good though later impression of New Hollstein's sixth state (of seven), framed
plate: 207 by 159mm 8⅛ by 6¼in
sheet: 226 by 177mm 8⅞ by 7in

CONDITION REPORT

With small margins, the sheet lined, with various short tears throughout (the longest measuring 3cm), occasional small repairs, some touched in with paper fibres and pen and ink, a few small thinned areas, other minor defects, framed.

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Old Master Prints

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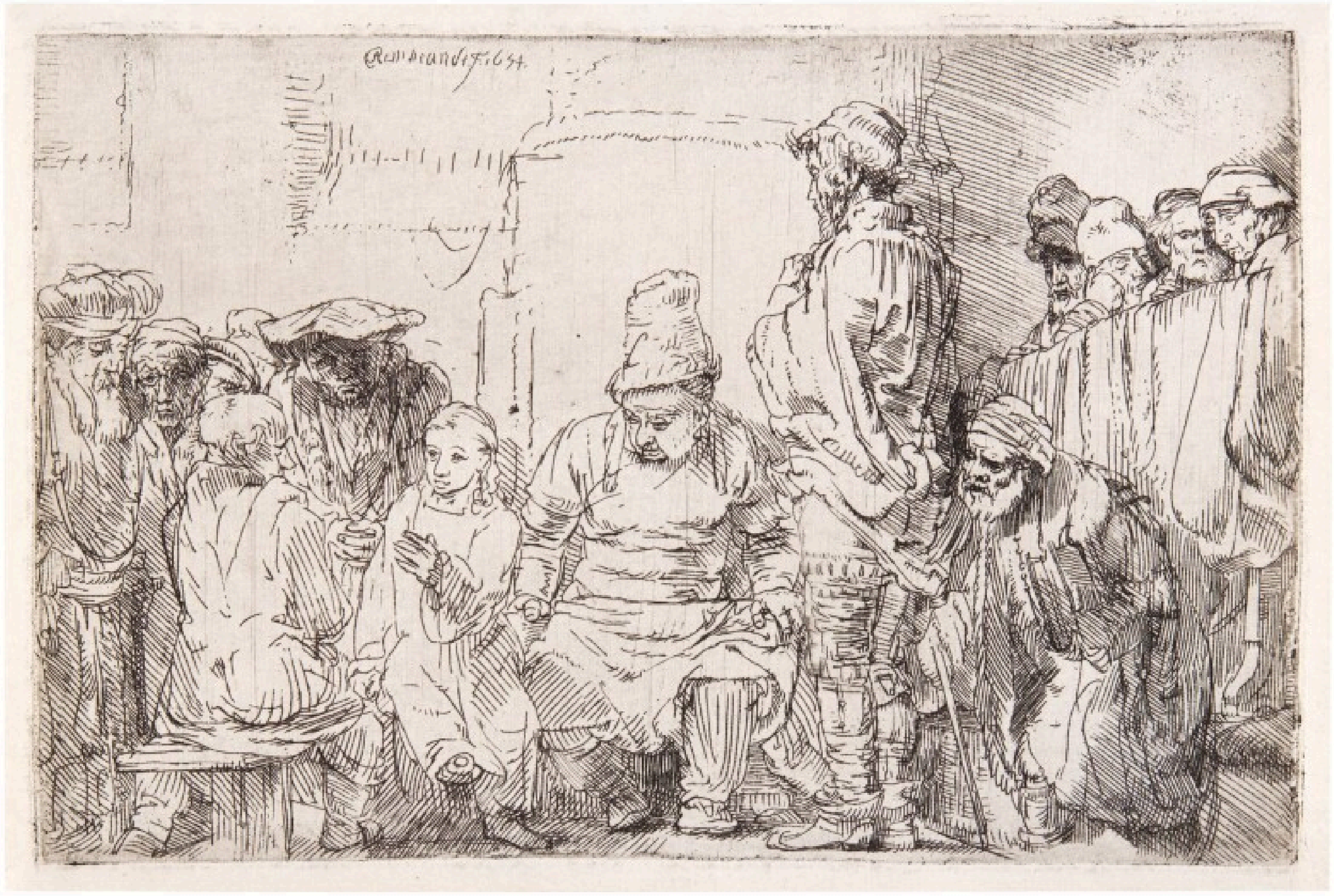

60

Rembrandt Harmensz. van Rijn

Christ Seated Disputing with the Doctors (B., Holl. 64; New Holl. 281; H. 277)

Estimate:10,000 - 15,000 GBP

‡ VAT reduced rate

DESCRIPTION

Rembrandt Harmensz. van Rijn
1606 - 1669
Christ Seated Disputing with the Doctors (B., Holl. 64; New Holl. 281; H. 277)

Etching, 1654, a very fine, early impression of New Hollstein's only state, printing with warm plate tone and a veil of delicate wiping marks, on paper with a Arms of Bristol (Ash & Fletcher 4.A.a) watermark, framed
plate: 100 by 145mm 3¾ by 5¾in
sheet: 107 by 156mm 4 by 6in

PROVENANCE

An unidentified collector's mark (L. 2820)

CONDITION REPORT

With small margins, in very good condition, with a couple of minute, inconspicuous thinned spots along the lower left sheet edge, framed.

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Old Master Prints

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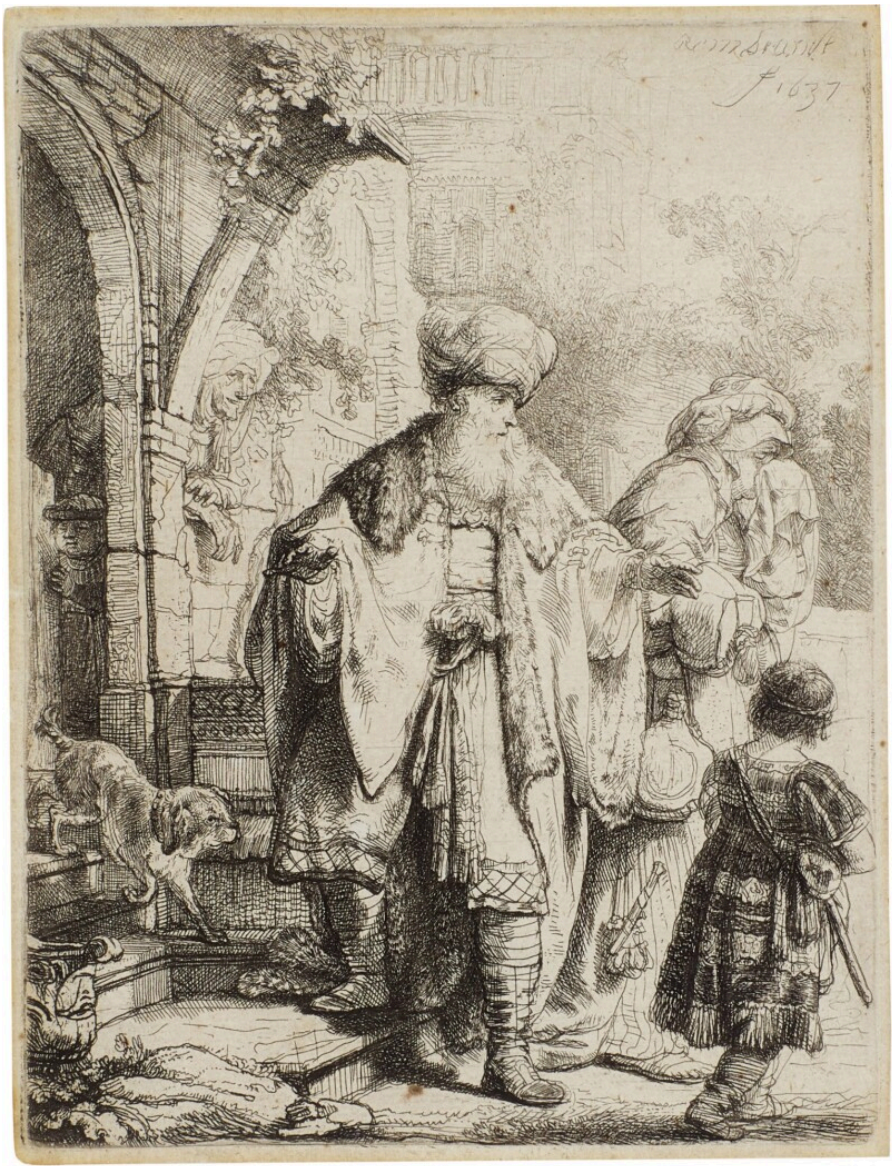

61

Rembrandt Harmensz. van Rijn

Abraham Casting out Hagar and Ishmael (B., Holl. 30; New Holl. 166; H. 149)

Estimate:18,000 - 25,000 GBP

‡ VAT reduced rate

DESCRIPTION

Rembrandt Harmensz. van Rijn
1606 - 1669
Abraham Casting out Hagar and Ishmael (B., Holl. 30; New Holl. 166; H. 149)

Etching and drypoint, 1637, a very fine impression of New Hollstein's only state, printing with plate tone, the finely etched lines still exceptionally clear, on paper with a Single-headed Eagle with Basel Crosier watermark (cf. Hinterding B-a-a), framed
plate: 125 by 96mm 4⅞ by 3¾in
sheet: 131 by 100mm 5⅛ by 3⅞in

PROVENANCE

With Galerie Rumbler, Frankfurt; where acquired by the late Dr. Gardemann, thence by descent

CONDITION REPORT

With narrow margins, in good condition, a soft diagonal crease across centre visible verso in a raking light, the extreme sheet edges with slight paper discoloration, framed. (Minute rust marks mostly visible verso).

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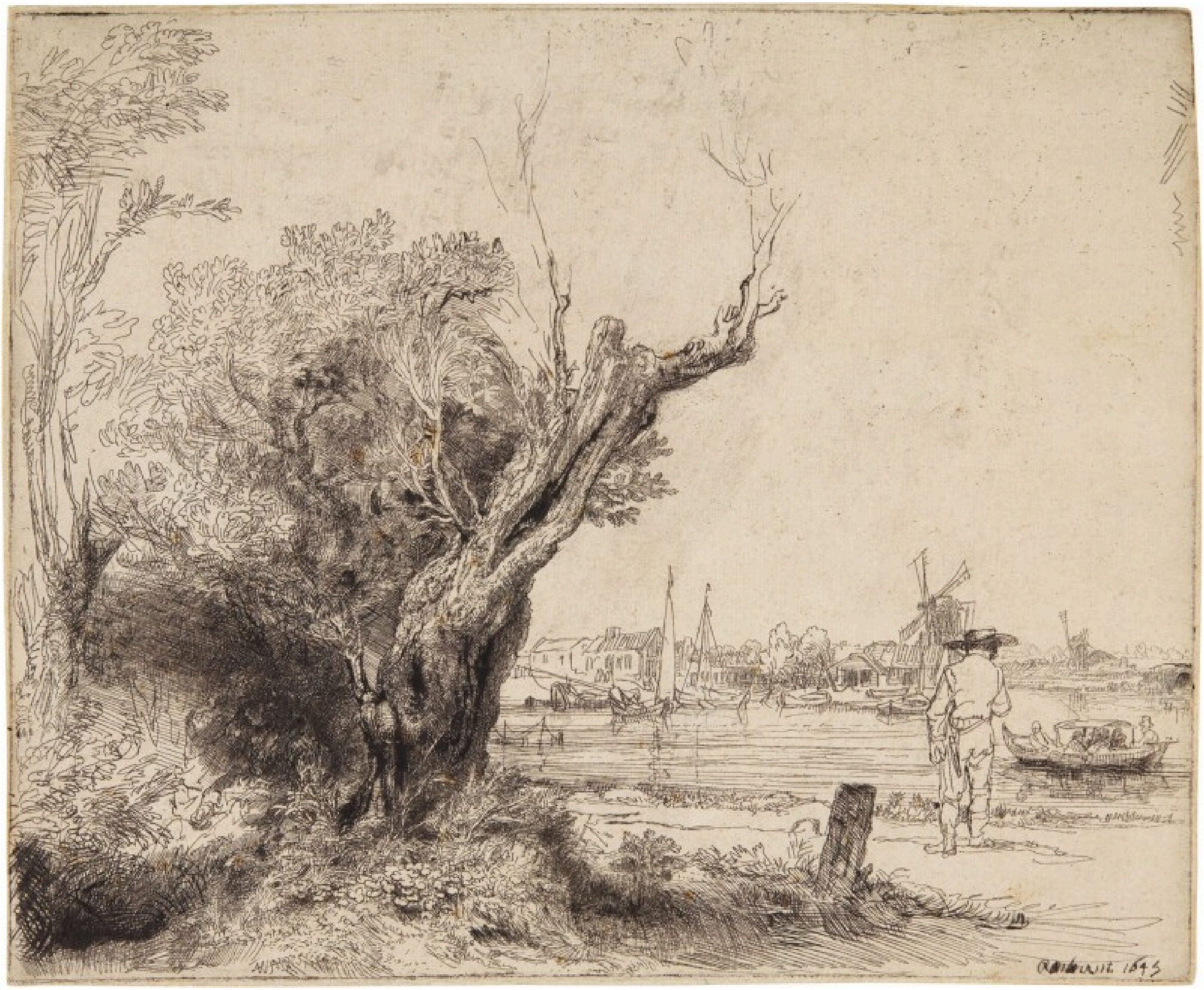

63

Rembrandt Harmensz. van Rijn

The Omval (B., Holl. 209; New Holl. 221; H. 210)

Estimate:150,000 - 250,000 GBP

‡ VAT reduced rate

DESCRIPTION

Rembrandt Harmensz. van Rijn
1606 - 1669
The Omval (B., Holl. 209; New Holl. 221; H. 210)

Etching and drypoint, 1645, a superb impression of New Hollstein's second state (of three), printing with rich burr in the trunk of the tree, the foliage at left and the signature, the sulphur tinting in the sky very pronounced, still with rough, inky plate edges, on fine laid paper with a Double-headed Eagle watermark (Hinterding C.b., dated 1645), framed
plate: 184 by 225mm 7¼ by 8⅞in
sheet: 188 by 230mm 7⅜ by 9in

Hinterding notes that this watermark occurs only in impressions of this subject, so a date of 1645 seems likely. It also shows that the second state was made immediately after the first.

The present impression is superior to the Cracherode and Malcolm impressions at the British Museum, while it compares favourably with the Slade and Salting impressions in the same collection.

PROVENANCE

Fürst Karl Paar (L. 2009); with Sotheby's, London, 13 July 1854 (Lugt mentions this impression specifically in his auction records - the hammer price of 14 Pounds and 5 Shillings was the third highest price ever achieved for a Rembrandt print); Atherton Curtis (L. 94), who according to Lugt, Band I, 1921, '*a formé une des plus belles collections d'estampes de l'époque actuelle*'; with Gutekunst und Klipstein, Bern, 28 April 1955, lot 104, then described as '*Prachtvoller Frühdruck von einzigartiger Schönheit*'; with Galerie Kornfeld, Bern, 10 June 2009, lot 106 (460,000 CHF hammer)

CATALOGUE NOTE

“De Omval”, an idyllic peninsula between the Amstel river and the Ringvaart, offered Rembrandt and his peers a scenic escape from bustling Amsterdam. The painter-printmaker seems to have had a fondness for this especially serene stretch of riverbend, which he also captured in at least three drawings. The languid waterway and wild foliage of *The Omval*, named for a long-gone ruin (“*omvallen*” means to “fall” or “topple over”), provided the perfect setting for the present depiction of pastoral romance. Shrouded by overgrowth at the base of a gnarled tree trunk, which Rembrandt appears to have re-interpreted in his 1648 etching *St. Jerome beside a Pollard Willow* (B., Holl. 103; New Holl. 244; H. 323), a man sweetly crowns his lover with a delicate flower wreath.

The amorous couple is visible upon close inspection, cleverly hidden by a series of etched and drypoint lines, which when combined evoke the dramatic shadows of a wooded area. Towering over the pair, the robust tree trunk offers them privacy and becomes the focal point of the print, emphasized in this case with rich, velvety burr. The unruly landscape at the foreground contrasts with the sensitively outlined suburban sprawl in the background, which is printing remarkably clearly in this impression. Serving as a link between the two banks, a passer-by in a wide-brimmed hat admires the boats across the way, seemingly oblivious to the pair of young lovers.

The Omval is one of five landscape prints Rembrandt created in 1645 and stands out as one of his most intricate. A particularly early impression of this rare subject, the present print features pronounced sulfur tinting in the sky, alongside swathes of burr in the vegetation, and further traces in the artist’s signature. Altogether these touches create a warm and atmospheric quality, which compares favorably to the famous Cracherode impression housed at the British Museum. The sheet itself, a fine laid paper, also includes a complete, splendid Double-Headed Eagle watermark, consistent with the earliest printings. Its ownership can be traced back to the collection of Fürst Karl Paar (Lugt 2009), whose important collection was sold at Sotheby’s in 1854. Lugt records this impression specifically, citing that it sold for 14 Pounds, 5 Schillings, which at the time was the third highest price ever achieved for a Rembrandt print at auction.

CONDITION REPORT

To request a Condition Report for this lot, please contact ***Julia.paeslack@sothebys.com***

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Old Master Prints

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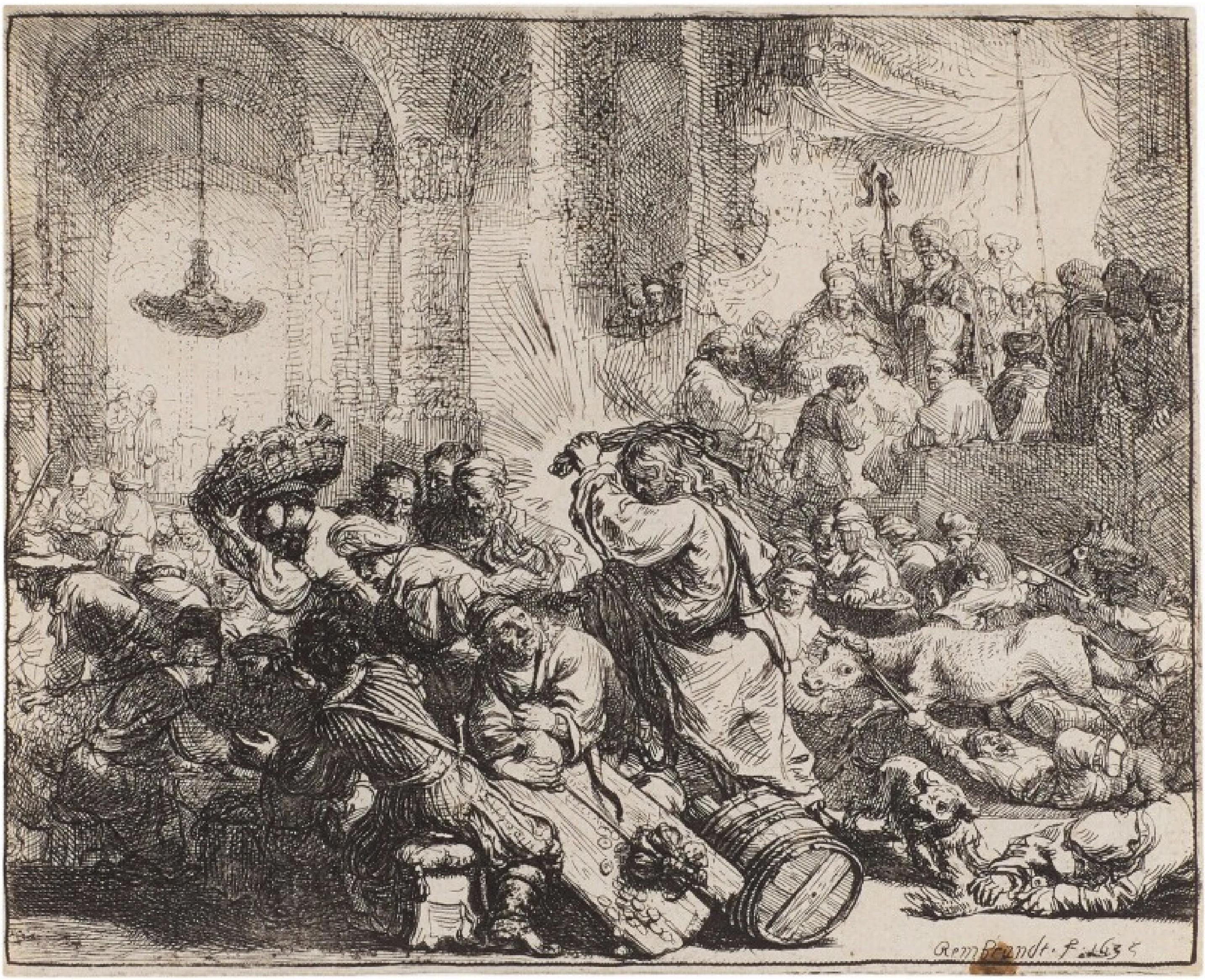

Property from a Private Swiss Collection

64

Rembrandt Harmensz. van Rijn

Christ Driving the Money Changers from the Temple (B., Holl. 69; New Holl. 139; H. 126)

Estimate:7,000 - 10,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Christ Driving the Money Changers from the Temple (B., Holl. 69; New Holl. 139; H. 126)

Etching with touches of drypoint, 1635, a fine impression of New Hollstein's first state (of four), printing with velvety touches of burr in the rays of Christ's halo and elsewhere, on paper with a Foolscap with Five-pointed Collar watermark (Hinterding A-a-2), framed
plate: 136 by 168mm 5⅜ by 6⅝in
sheet: 138 by 171mm 5½ by 6¾in

CONDITION REPORT

With thread margins, in good condition, with a small brown stain along the lower sheet edge at right, two pin holes in the lower half of the image, the verso with minuscule scattered fox marks, framed.

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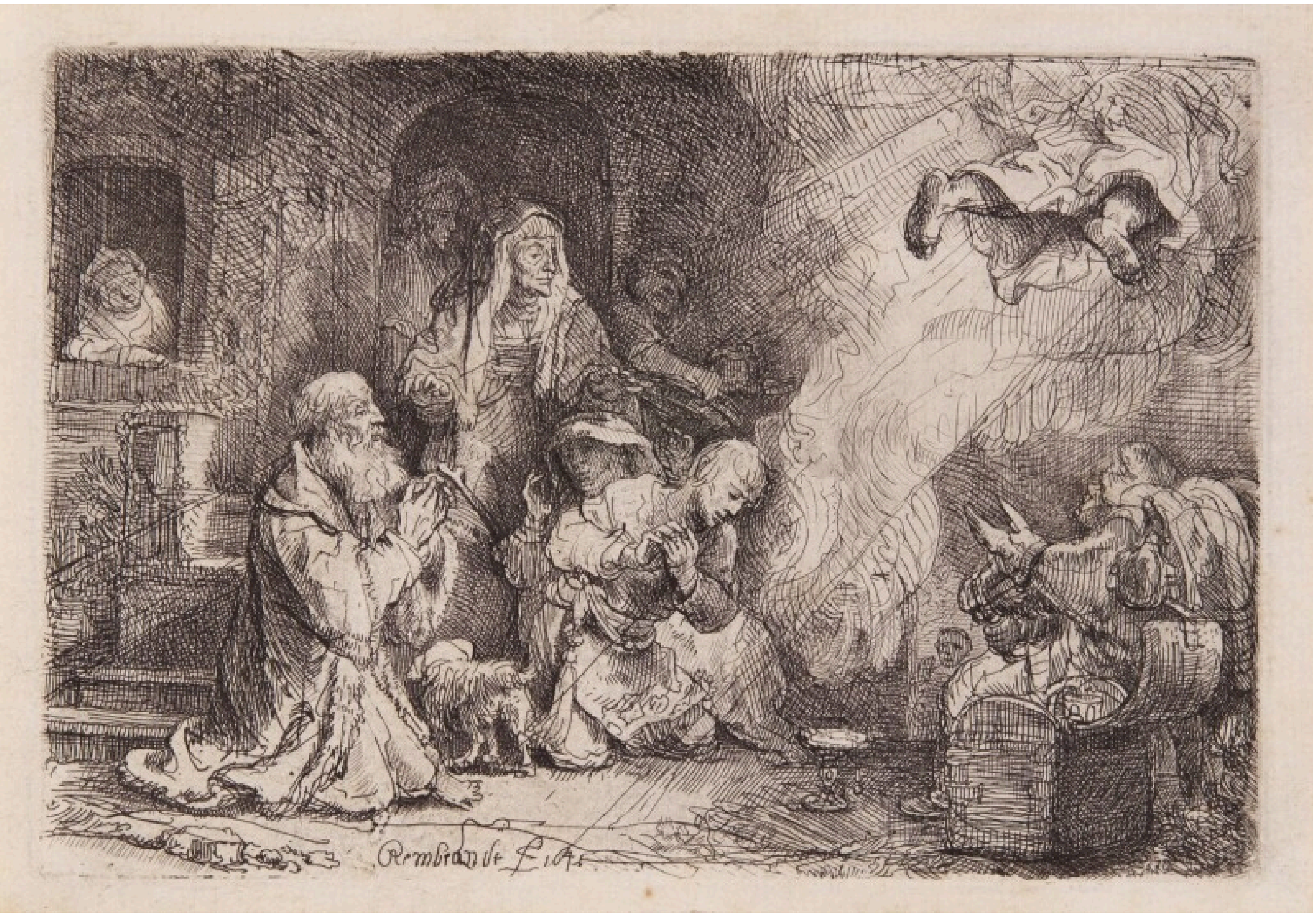

Property from a Private Swiss Collection

65

Rembrandt Harmensz. van Rijn

The Angel departing from the Family of Tobias (B., Holl. 43; New Holl. 189; H. 145)

Estimate:4,000 - 6,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
The Angel departing from the Family of Tobias (B., Holl. 43; New Holl. 189; H. 145)

Etching and drypoint, 1641, a fine, bright impression of New Hollstein's eighth state (of nine), still printing very clearly and with effective contrasts, framed
plate: 104 by 155mm 4⅛ by 6⅛in
sheet: 115 by 168mm 4½ by 6⅝in

CONDITION REPORT

With small margins, in good condition, a couple of tiny fox marks in the margins and verso, a minute rubbed area in the upper margin, the verso with two very minor surface repairs along the lower sheet edge (not visible recto), framed.

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Old Master Prints

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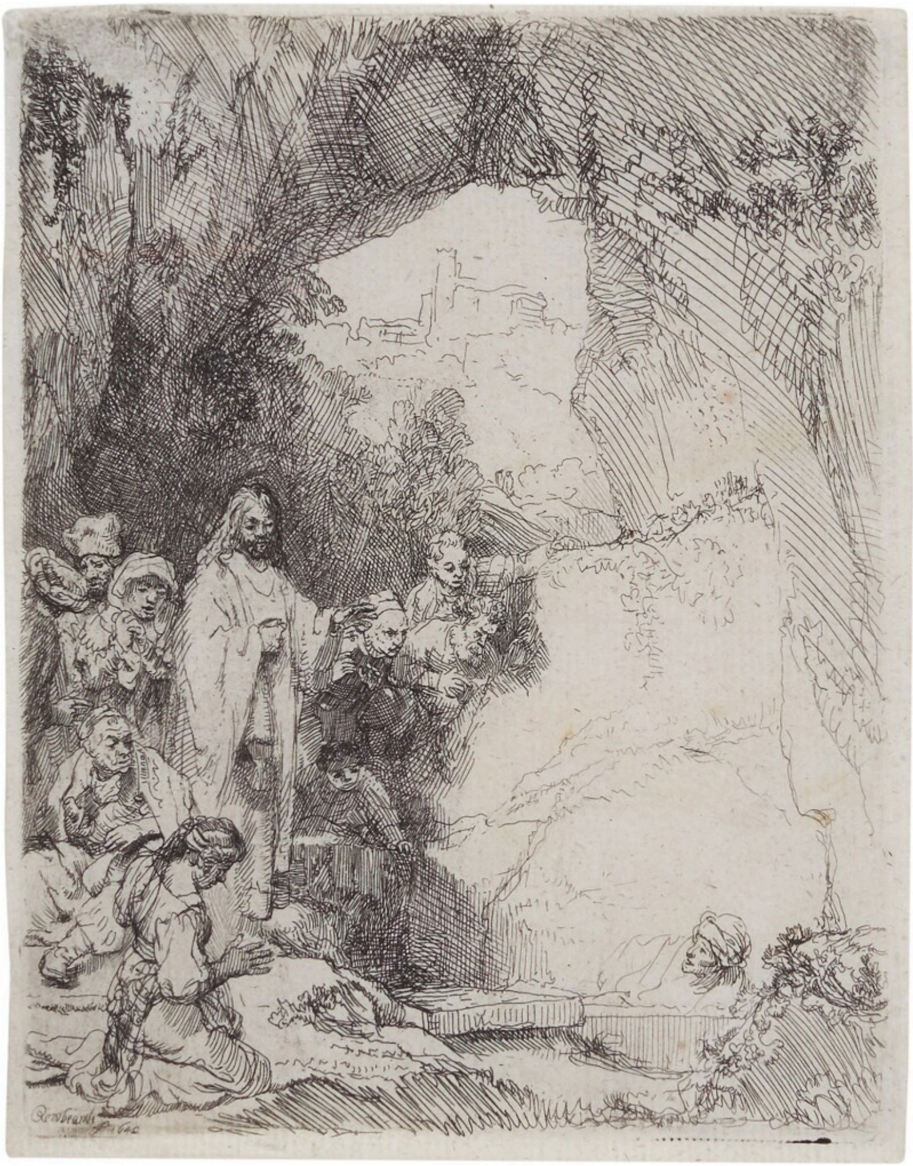

Property from a Private Swiss Collection

66

Rembrandt Harmensz. van Rijn

The Raising of Lazarus: small plate (B., Holl. 72; New Holl. 206; H. 198)

Estimate:5,000 - 7,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
The Raising of Lazarus: small plate (B., Holl. 72; New Holl. 206; H. 198)

Etching with drypoint, 1642, a very good, clear impression of New Hollstein's first state (of two), on paper with a partial unidentified watermark, framed
plate: 148 by 113mm 5⅞ by 4½in
sheet: 153 by 120mm 6 by 4¾in

CONDITION REPORT

With narrow margins, in good condition, a soft horizontal crease along the upper part of the image, a couple of very pale brown stains, a few small thinned areas along the upper sheet edge, framed.

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Old Master Prints

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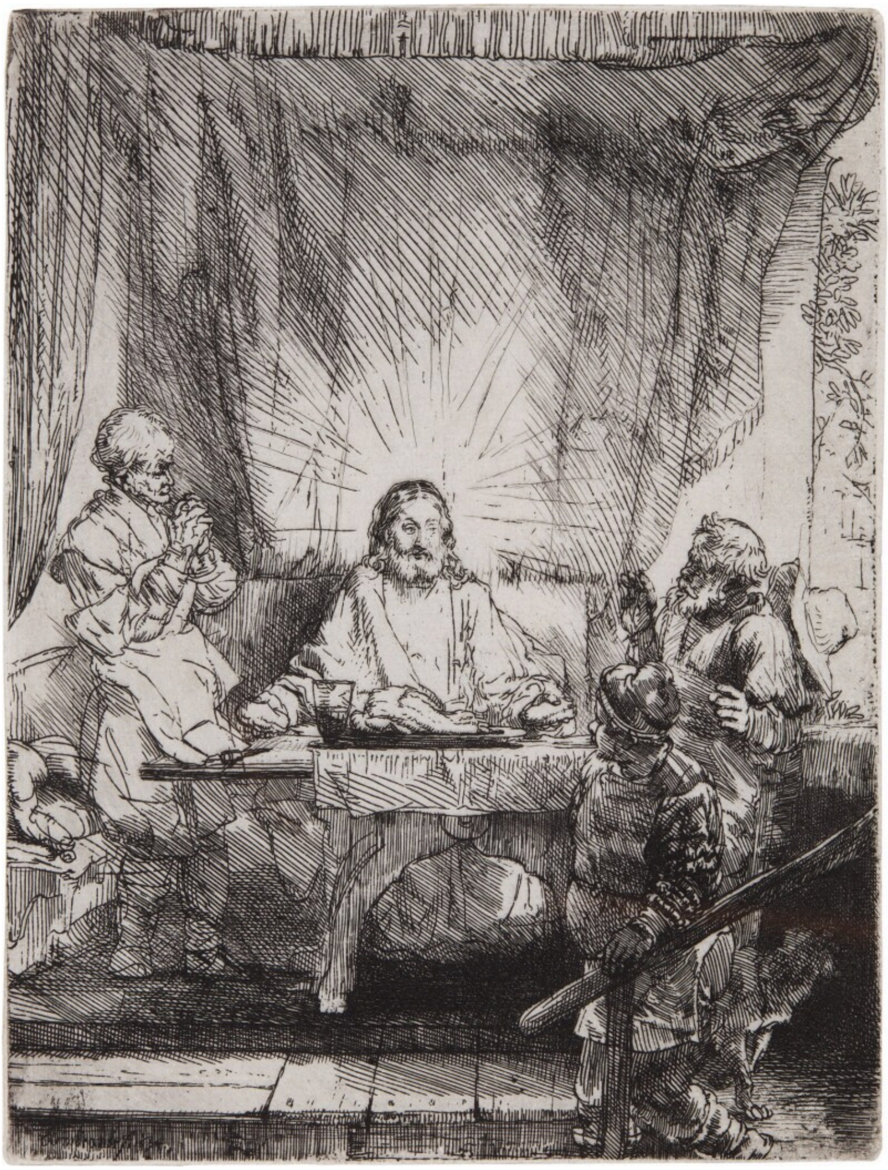

Property from a Private Swiss Collection

67

Rembrandt Harmensz. van Rijn

Christ at Emmaus: The Larger Plate (B., Holl. 87; New Holl. 283; H. 282)

Estimate:3,000 - 5,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Christ at Emmaus: The Larger Plate (B., Holl. 87; New Holl. 283; H. 282)

Etching and drypoint, 1654, a very good impression of New Hollstein's fourth state (of five), printing with plate tone, on paper with a Words watermark (Hinterding Words-G-a), framed
plate: 212 by 162mm 8¼ by 6⅜in
sheet: 213 by 164mm 8¼ by 6⅜in

PROVENANCE

Unidentified collector's mark, 'W' in a circle stamped in violet ink (not in Lugt)

CONDITION REPORT

With a narrow margin at right, thread margins elsewhere, in good condition, the sheet inlaid to card (the verso still visible), with a very short vertical split along the upper sheet edge at left, a short, skilfully repaired horizontal tear along the right sheet edge at centre (measuring approx. 1cm), framed.

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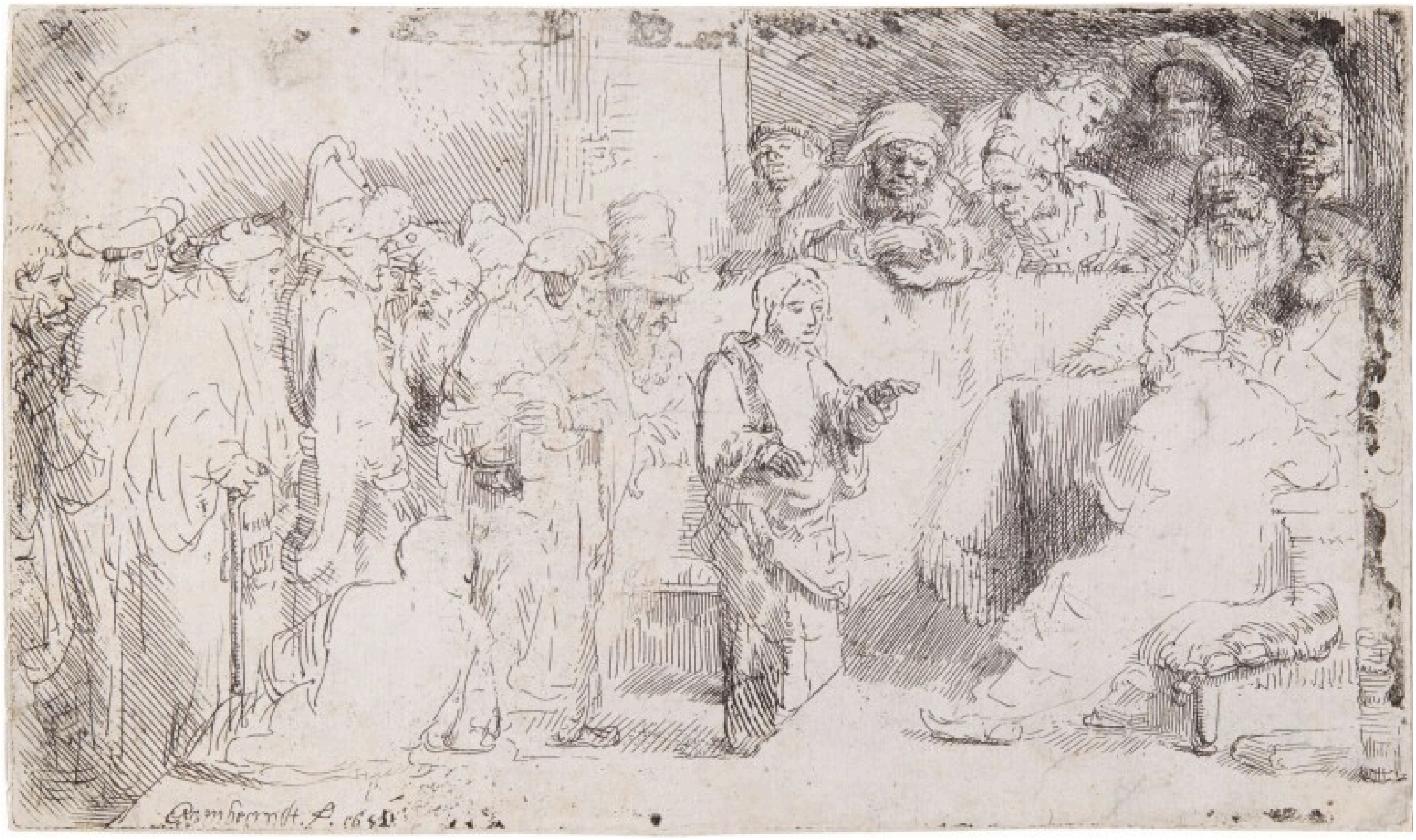
https://www.sothebys.com/en/buy/auction/2021/old-master-prints/christ-at-emmaus-the-larger-plate-b-holl-87-new-2

Old Master Prints

London | 10 Dec 2021 | 03:00 PM CET



Property from a Private Swiss Collection

68

Rembrandt Harmensz. van Rijn

Christ Disputing with the Doctors: A Sketch (B., Holl. 65; New Holl. 267; H. 257)

Estimate:2,000 - 3,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Christ Disputing with the Doctors: A Sketch (B., Holl. 65; New Holl. 267; H. 257)

Etching and drypoint, 1652, a very good though later impression of New Hollstein's first state (of two), with the rust marks along the upper plate edge, on paper with an Arms of Amsterdam watermark (cf. Hinterding D-d-a), framed
plate: 126 by 215mm 5 by 8½in
sheet: 128 by 216mm 5 by 8½in

CONDITION REPORT

With thread margins, trimmed slightly unevenly in places, in good condition, the sheet inlaid to card (the verso still visible), with a couple of short, skilfully repaired splits (one with associated touches of pen and ink in the shading at lower left corner), occasional small, pale fox marks, the verso with scattered paper fibres and small areas of thinning and skinning, framed.

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Old Master Prints

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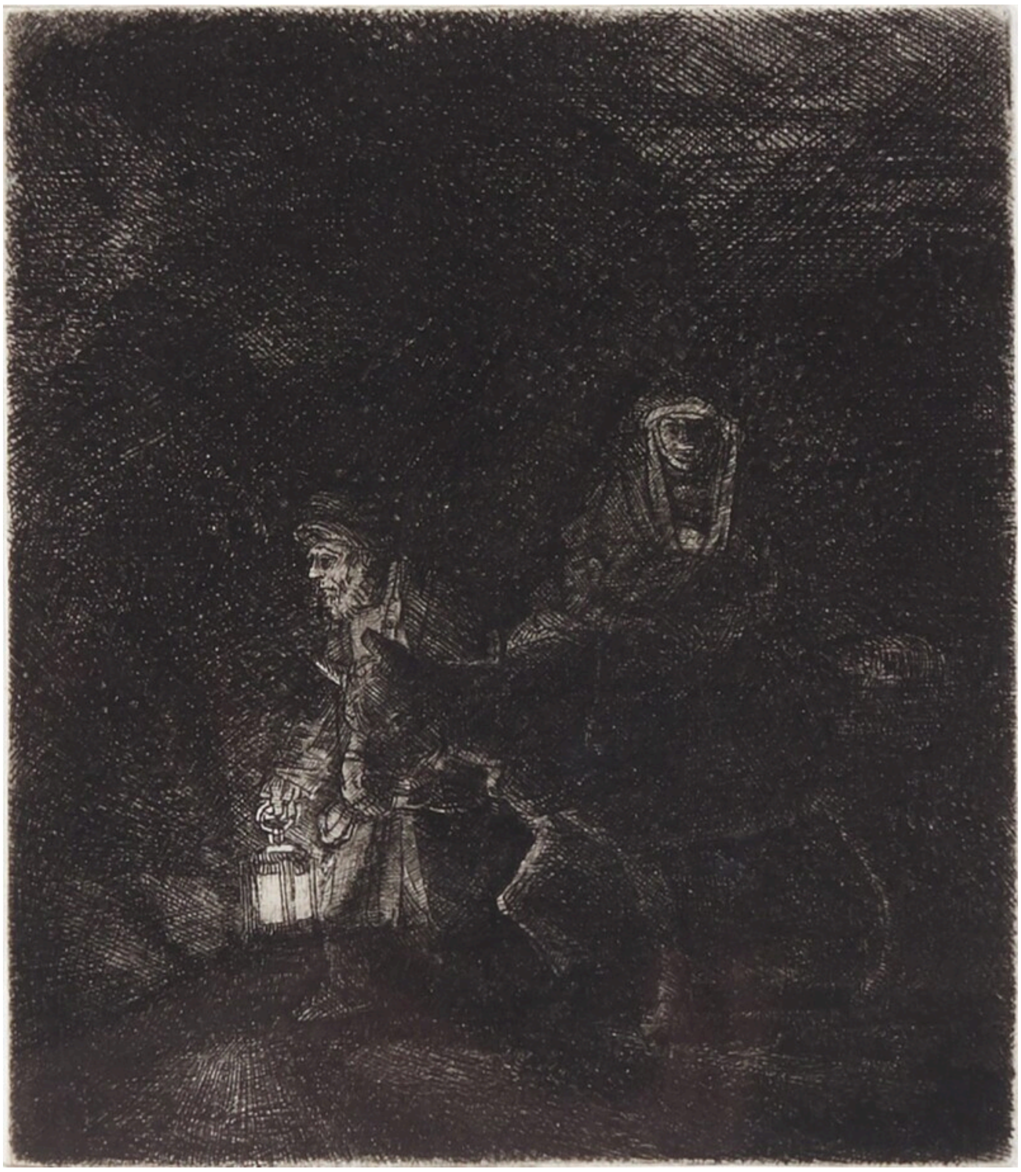

Property from a Private Swiss Collection

69

Rembrandt Harmensz. van Rijn

The Flight into Egypt (A Night Piece) (B., Holl. 53; New Holl. 262; H. 253)

Estimate:2,000 - 3,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
The Flight into Egypt (A Night Piece) (B., Holl. 53; New Holl. 262; H. 253)

Etching and drypoint, 1651, a good impression of New Hollstein's sixth state (of ten), framed
plate: 127 by 110mm 5 by 4⅜in
sheet: 127 by 111mm 5 by 4⅜in

CONDITION REPORT

Trimmed on or just outside the plate mark, in good condition, the sheet inlaid to card (the verso still visible), with scattered paper fibres verso, framed.

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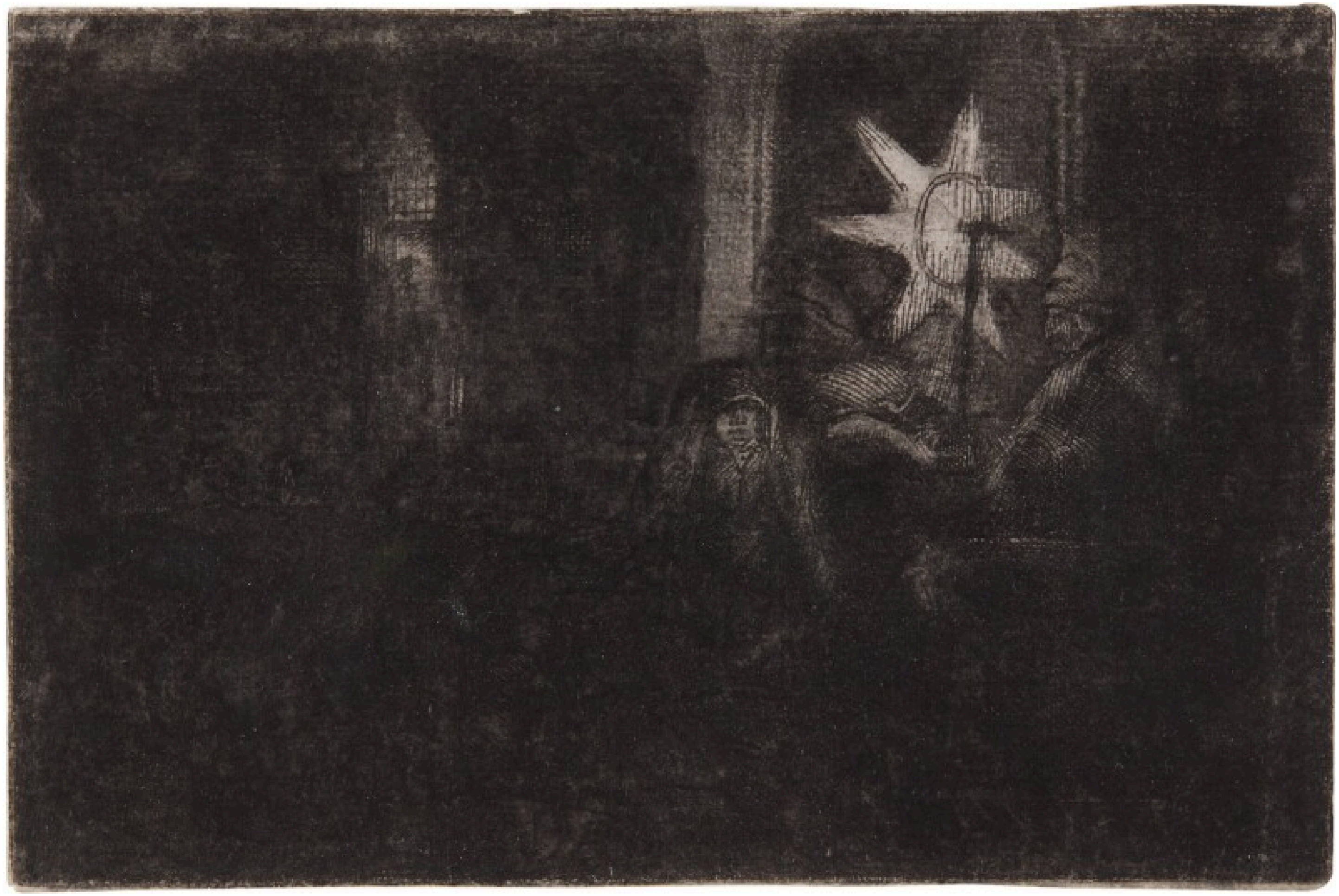

Property from a Private Swiss Collection

70

Rembrandt Harmensz. van Rijn

The Star of the Kings: A Night Piece (B., Holl. 113; New Holl. 263; H. 254)

Estimate:2,000 - 4,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
The Star of the Kings: A Night Piece (B., Holl. 113; New Holl. 263; H. 254)

Etching with drypoint, *circa* 1651, a later impression of New Hollstein's first state (of four), framed
plate: 94 by 144mm 3¾ by 5¾in
sheet: 95 by 145mm 3¾ by 5¾in

CONDITION REPORT

With thread margins, in good condition, the sheet inlaid to card (the verso still visible), a tiny white accretion in lower left quadrant of the image, a small spot of bloom(?) along the right sheet edge, the verso with occasional small, faint fox marks, framed.

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Old Master Prints

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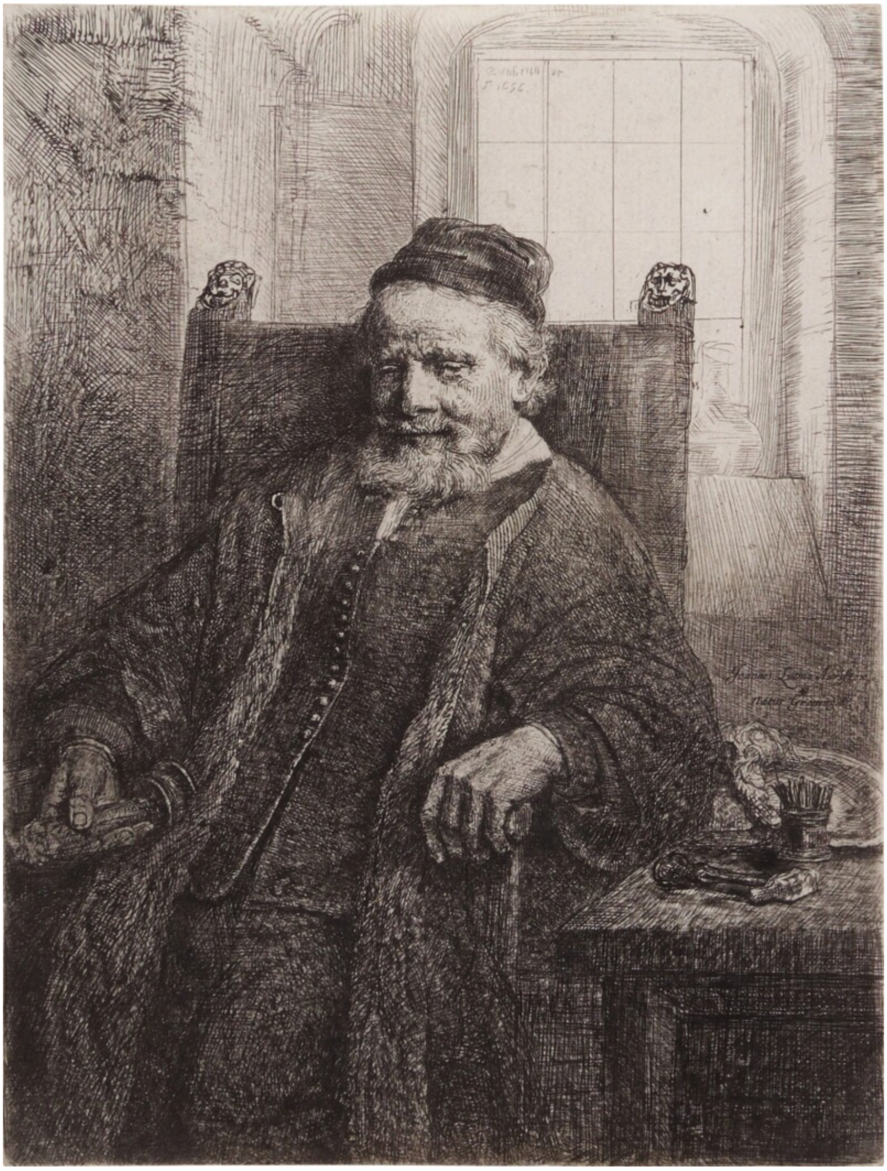

Property from a Private Swiss Collection

71

Rembrandt Harmensz. van Rijn

Jan Lutma, Goldsmith (B., Holl. 276; New Holl. 293; H. 290)

Estimate:2,000 - 3,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Jan Lutma, Goldsmith (B., Holl. 276; New Holl. 293; H. 290)

Etching with engraving and drypoint, 1656, a good impression of New Hollstein's fourth state (of five), framed
sheet: 197 by 148mm 7¾ by 5⅞in

CONDITION REPORT

Trimmed to the subject, fractionally within in places, in good condition, a 5mm tear at left of upper sheet edge, a short crease in the subject's left cheek, a tiny patch of paper fibres at right of lower sheet edge, framed.

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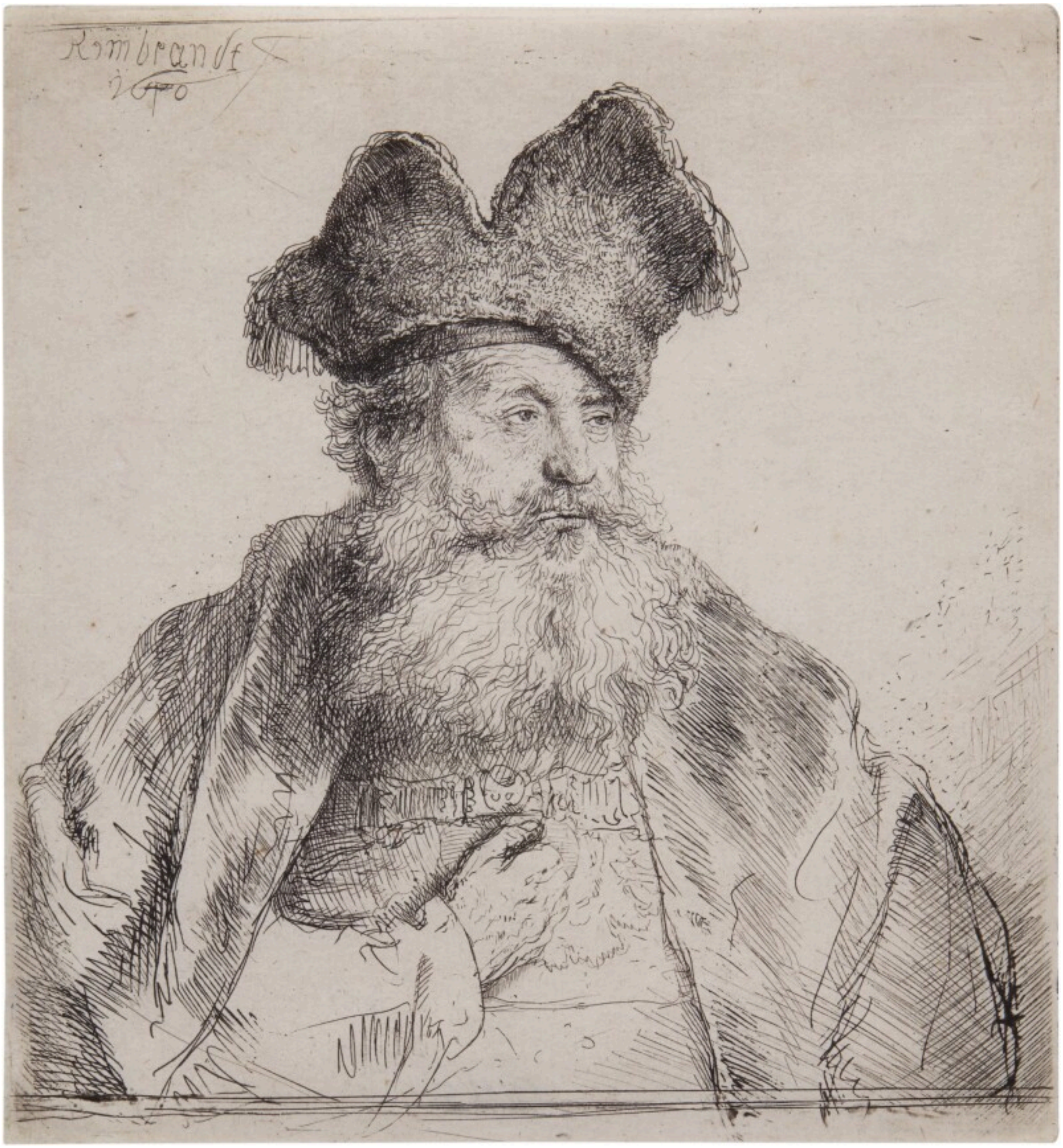

Property from a Private Swiss Collection

72

Rembrandt Harmensz. van Rijn

An Old Man with a Divided Fur Cap (B., Holl. 265; New Holl. 182; H. 170)

Estimate:8,000 - 12,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
An Old Man with a Divided Fur Cap (B., Holl. 265; New Holl. 182; H. 170)

Etching and drypoint, 1640, a fine, bright impression of New Hollstein's first state (of two), with the slipped stroke, printing with touches of burr on the hand, in the cape, and on the lower borderlines, framed
sheet: 150 by 139mm 6 by 5½in

CONDITION REPORT

Trimmed to or on the plate mark, in very good condition, with a minuscule, inconspicuous repair in the collar of the cape, a minute thinned area at upper right corner, the verso with very faint, minor traces of red pigment in places (not visible recto) and hinge remnants at the right corners, framed.

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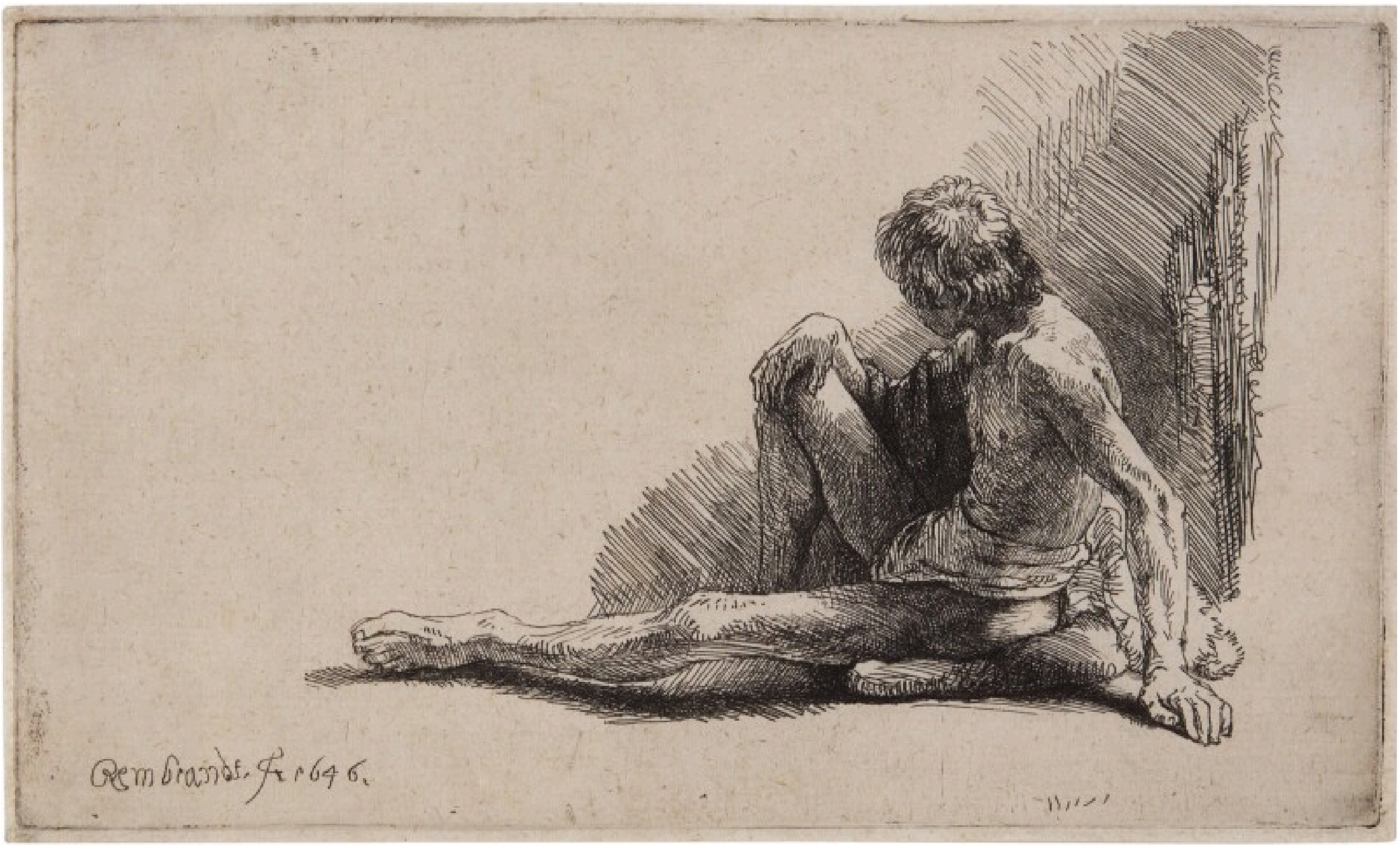

Property from a Private Swiss Collection

73

Rembrandt Harmensz. van Rijn

Nude Man Seated on the Ground with one Leg Extended (B., Holl. 196; New Holl. 234; H. 221)

Estimate:8,000 - 12,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Nude Man Seated on the Ground with one Leg Extended (B., Holl. 196; New Holl. 234; H. 221)

Etching and engraving, 1646, a very fine impression of New Hollstein's second state (of three), printing with delicate plate tone and inky plate edges, framed
plate: 96 by 166mm 3¾ by 6½in
sheet: 100 by 170mm 4 by 6⅝in

PROVENANCE

Ex coll. Friedrich Quiring (L. 1041c)

CONDITION REPORT

With narrow margins, in good condition apart from a diagonal crease across the top left corner, framed.

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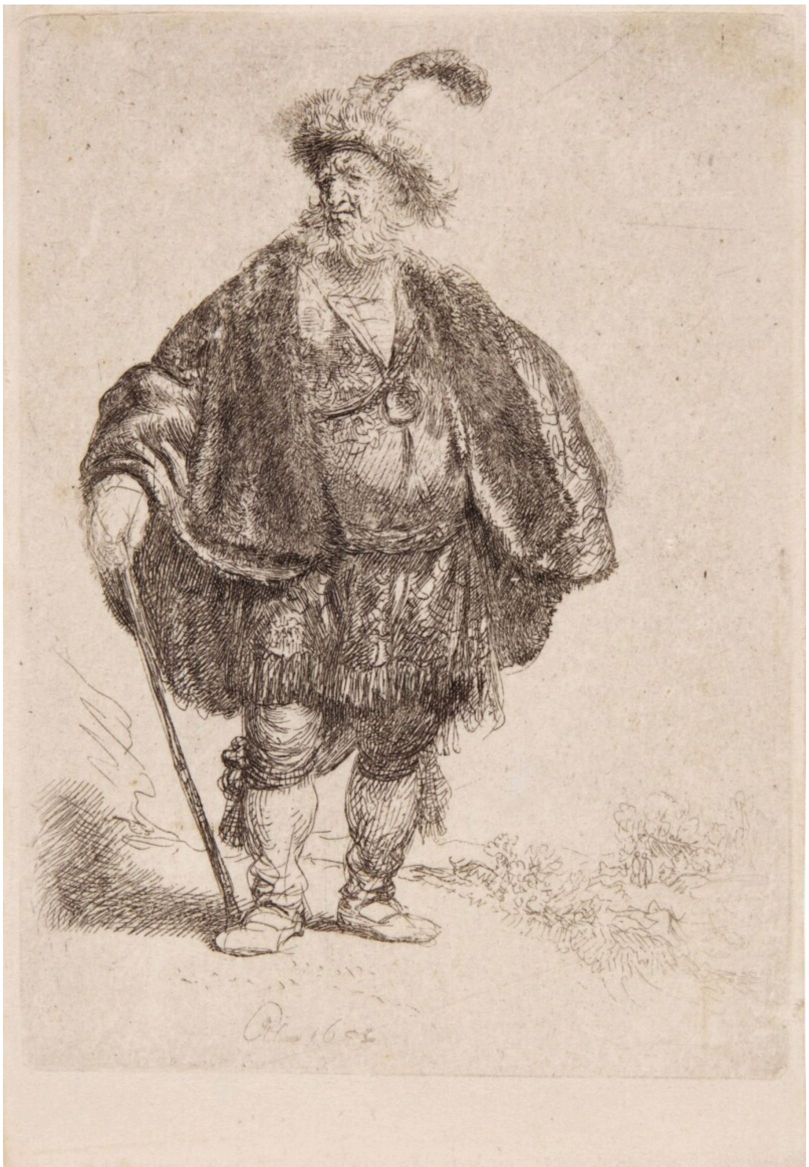

Property from a Private Swiss Collection

74

Rembrandt Harmensz. van Rijn

The Persian (B., Holl. 152; New Holl. 110; H. 93)

Estimate:800 - 1,200 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
The Persian (B., Holl. 152; New Holl. 110; H. 93)

Etching, 1632, a fairly good though later impression of New Hollstein's second state (of three), on wove paper, framed
plate: 110 by 80mm 4⅜ by 3⅛in
sheet: 121 by 83mm 4¾ by 3¼in

CONDITION REPORT

With a small margin along lower sheet edge, narrow margins elsewhere, in good condition, with a tiny split along the lower right sheet edge, the verso with discoloration along the edges presumably associated with previous hinging, framed.

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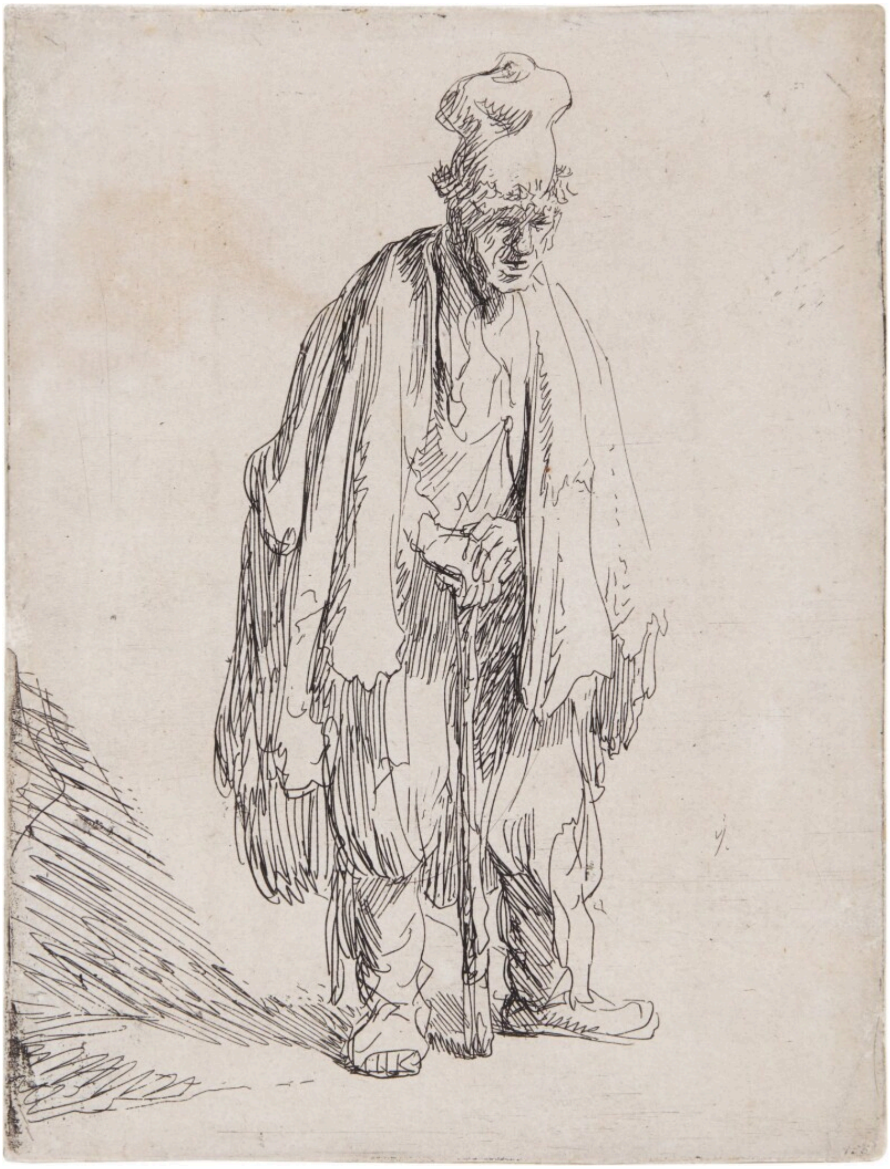

Property from a Private Swiss Collection

75

A Beggar in a High Cap, Standing and Leaning on a Stick (B., Holl. 162; New Holl. 41; H. 15)

Estimate:7,000 - 10,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
A Beggar in a High Cap, Standing and Leaning on a Stick (B., Holl. 162; New Holl. 41; H. 15)

Etching, *circa* 1629, a very fine impression of this rare subject, New Hollstein's second (final) state, printing with inky plate edges in places, on paper with a Foolscap with Five-pointed Collar watermark (Hinterding B.a.2), framed
plate: 155 by 119mm 6⅛ by 4¾in
sheet: 156 by 120mm 6⅛ by 4¾in

PROVENANCE

A partial unidentifiable black inkstamp *verso*

CONDITION REPORT

With thread margins, in good condition, the sheet inlaid to card (the verso still visible), with faint discoloration left of the figure and along the right sheet edges, and minor traces of rubbing in places along the sheet edges, framed.

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Old Master Prints

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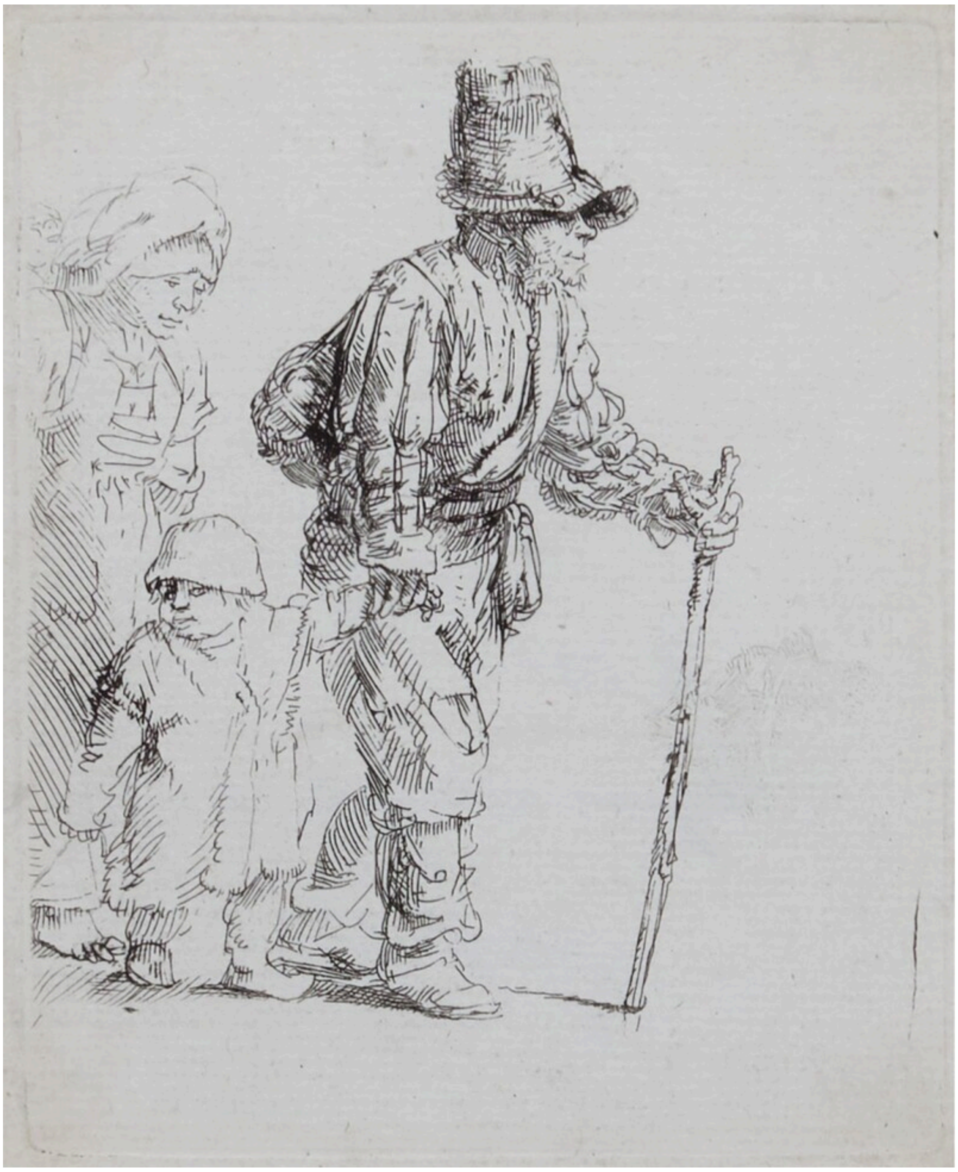

Property from a Private Swiss Collection

76

Rembrandt Harmensz. van Rijn

Peasant Family on the Tramp (B., Holl. 131; New Holl. 266; H. 259)

Estimate:1,500 - 2,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Peasant Family on the Tramp (B., Holl. 131; New Holl. 266; H. 259)

Etching, *circa* 1652, a very good impression of New Hollstein's second state (of three), printing with touches of burr, framed
plate: 115 by 92mm 4½ by 3⅝in
sheet: 119 by 96mm 4⅝ by 3¾in

CONDITION REPORT

With small margins, in good condition, the sheet inlaid to card (the verso still visible), with inconspicuous thinning at each corner, framed.

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Old Master Prints

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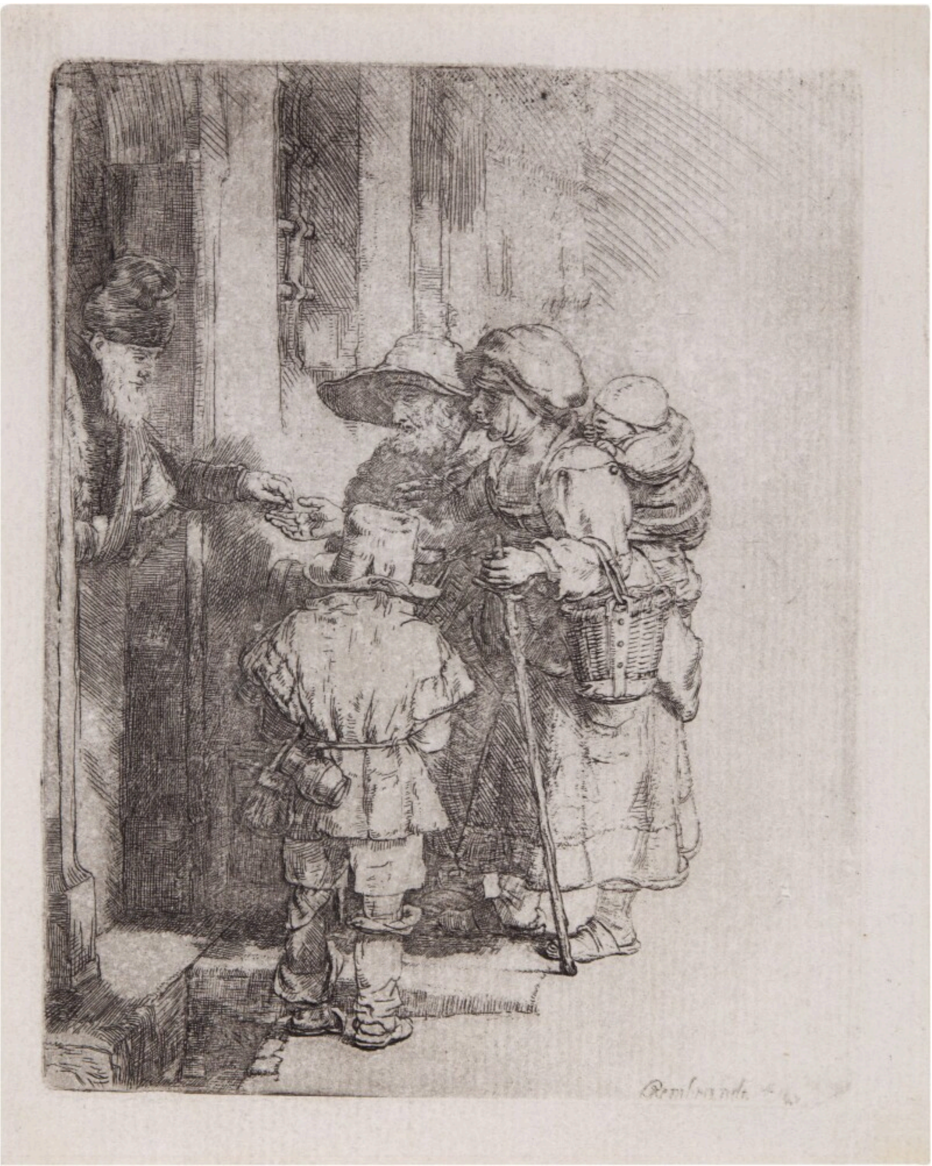

Property from a Private Swiss Collection

77

Rembrandt Harmensz. van Rijn

A Blind Hurdy-Gurdy Player and Family Receiving Alms (B., Holl. 176; New Holl. 243; H. 233)

Estimate:1,000 - 1,500 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
A Blind Hurdy-Gurdy Player and Family Receiving Alms (B., Holl. 176; New Holl. 243; H. 233)

Etching and drypoint, 1648, a later impression of New Hollstein's third state (of five), with some slipped printing, on thick laid paper, framed
plate: 165 by 128mm 6½ by 5in
sheet: 185 by 148mm 7¼ by 5⅞in

CONDITION REPORT

With small margins, in good condition, a tiny perforation next to the boy's left shoulder, framed.

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Old Master Prints

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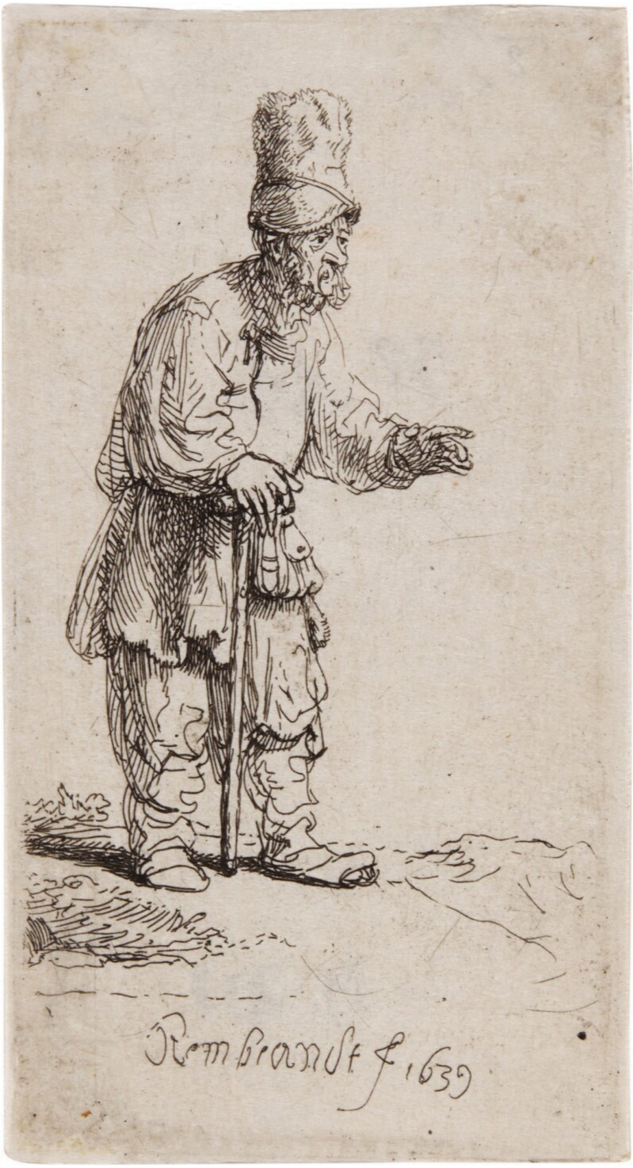

Property from a Private Swiss Collection

78

Rembrandt Harmensz. van Rijn

A Peasant in a High Cap, Standing, Leaning on a Stick (B., Holl. 133; New Holl. 178; H. 164)

Estimate:1,000 - 1,500 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
A Peasant in a High Cap, Standing, Leaning on a Stick (B., Holl. 133; New Holl. 178; H. 164)

Etching, 1639, a very good impression, most likely New Hollstein's first state (of two), framed
plate: 83 by 44mm 3¼ by 1¾in
sheet: 85 by 46mm 3⅜ by 1¾in

CONDITION REPORT

With narrow margins, in good condition, the sheet inlaid to card (the verso still visible), small repairs to three corners, framed.

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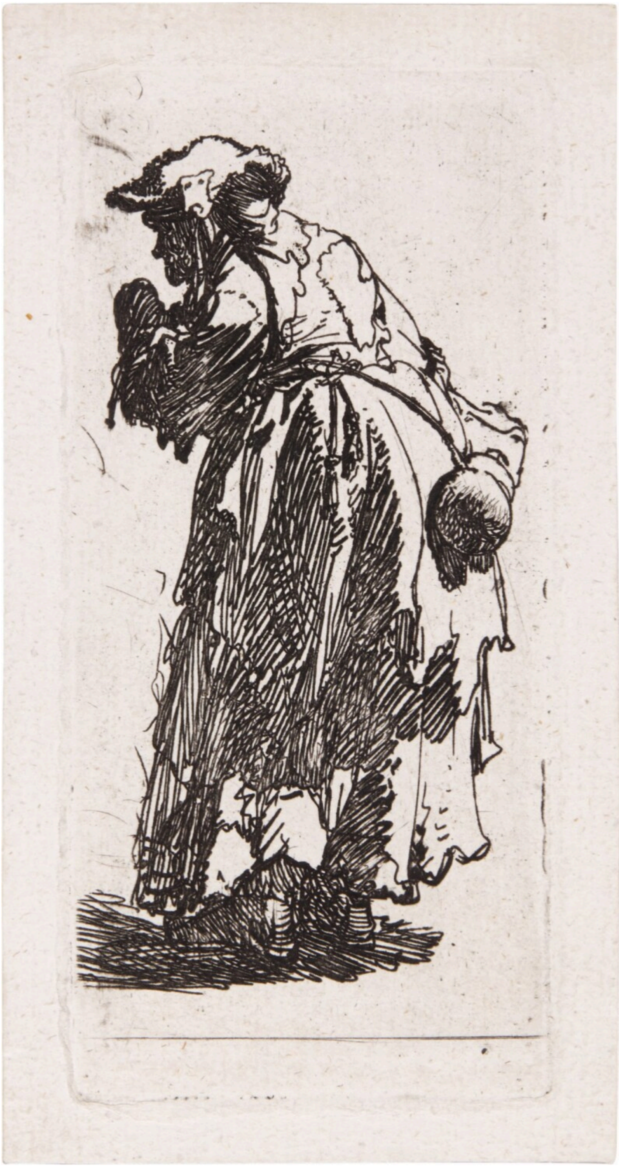
Old Master Prints

London | 10 Dec 2021 | 03:00 PM CET



Property from a Private Swiss Collection

79

Rembrandt Harmensz. van Rijn

Old Beggar Woman with a Gourd (B., Holl. 168; New Holl. 40; H. 80)

Estimate:1,500 - 2,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Old Beggar Woman with a Gourd (B., Holl. 168; New Holl. 40; H. 80)

Etching, *circa* 1629, a good though slightly later impression of New Hollstein's second (final) state, just beginning to show some wear in the woman's skirt, framed
plate: 103 by 48mm 4 by 1⅞in
sheet: 115 by 60mm 4½ by 2⅜in

PROVENANCE

'ZZK' inscribed in pencil *verso* (not in L.)

CONDITION REPORT

With small margins, in good condition, the sheet inlaid to card (the verso still visible), framed.

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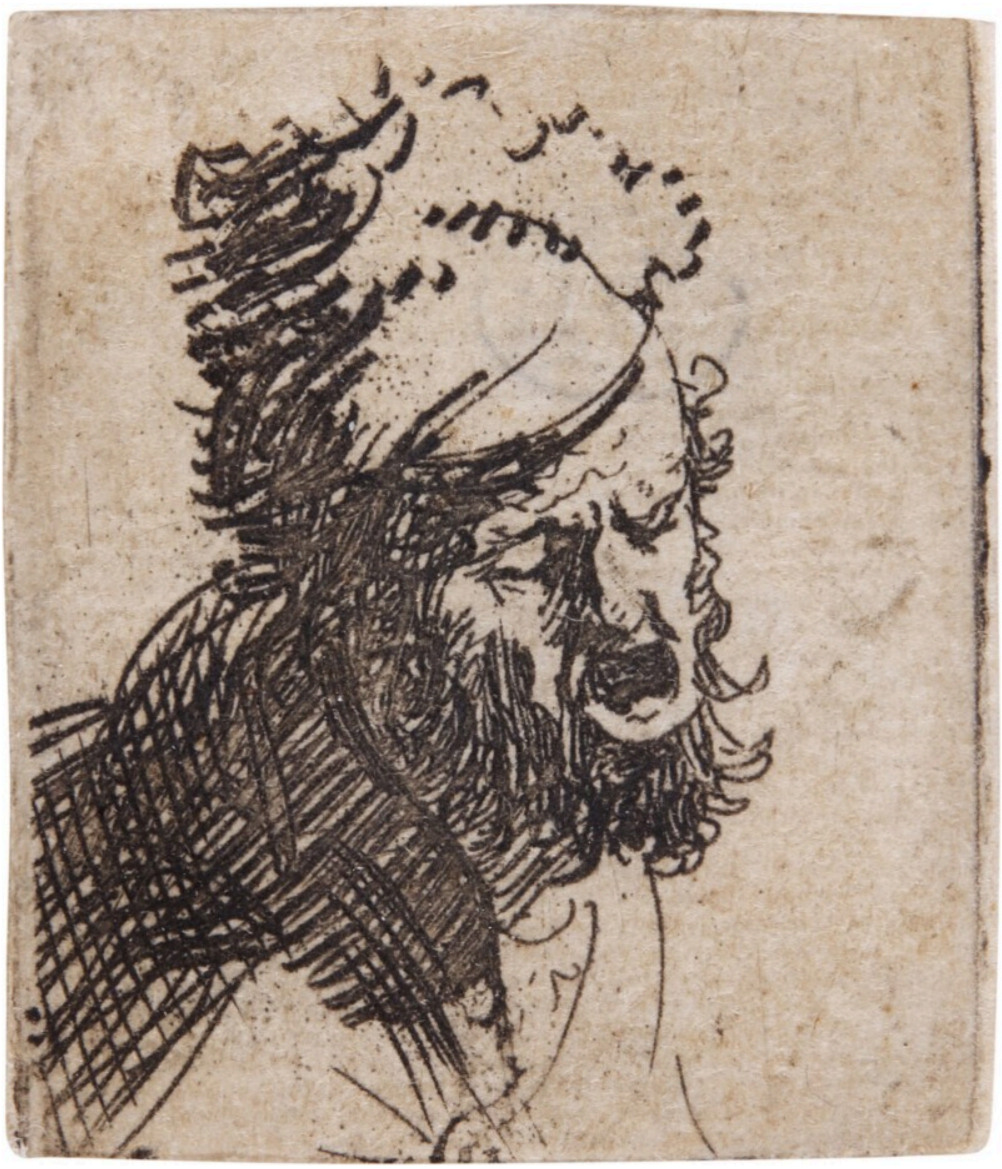
Old Master Prints

London | 10 Dec 2021 | 03:00 PM CET



Property from a Private Swiss Collection

80

Rembrandt Harmensz. van Rijn

Head of a Man in a Fur Cap, Crying Out (B., Holl. 327; New Holl. 36; H. 37)

Estimate:1,500 - 2,000 GBP

‡ VAT reduced rate

DESCRIPTION

Property from a Private Swiss Collection
Rembrandt Harmensz. van Rijn
1606 - 1669
Head of a Man in a Fur Cap, Crying Out (B., Holl. 327; New Holl. 36; H. 37)

Etching with drypoint and engraving, *circa* 1629, a good impression of this scarce subject, New Hollstein's sixth state (of seven), some wear to the beard, cap and collar, framed
sheet: 35 by 30mm 1⅜ by 1⅛in

PROVENANCE

Ex coll. Reverend James J. Burleigh (L. 1425)

CONDITION REPORT

Trimmed to or on the plate mark, in good condition, the verso with some discoloration and small, unobtrusive skinned patches along upper sheet edge at left and right, framed.

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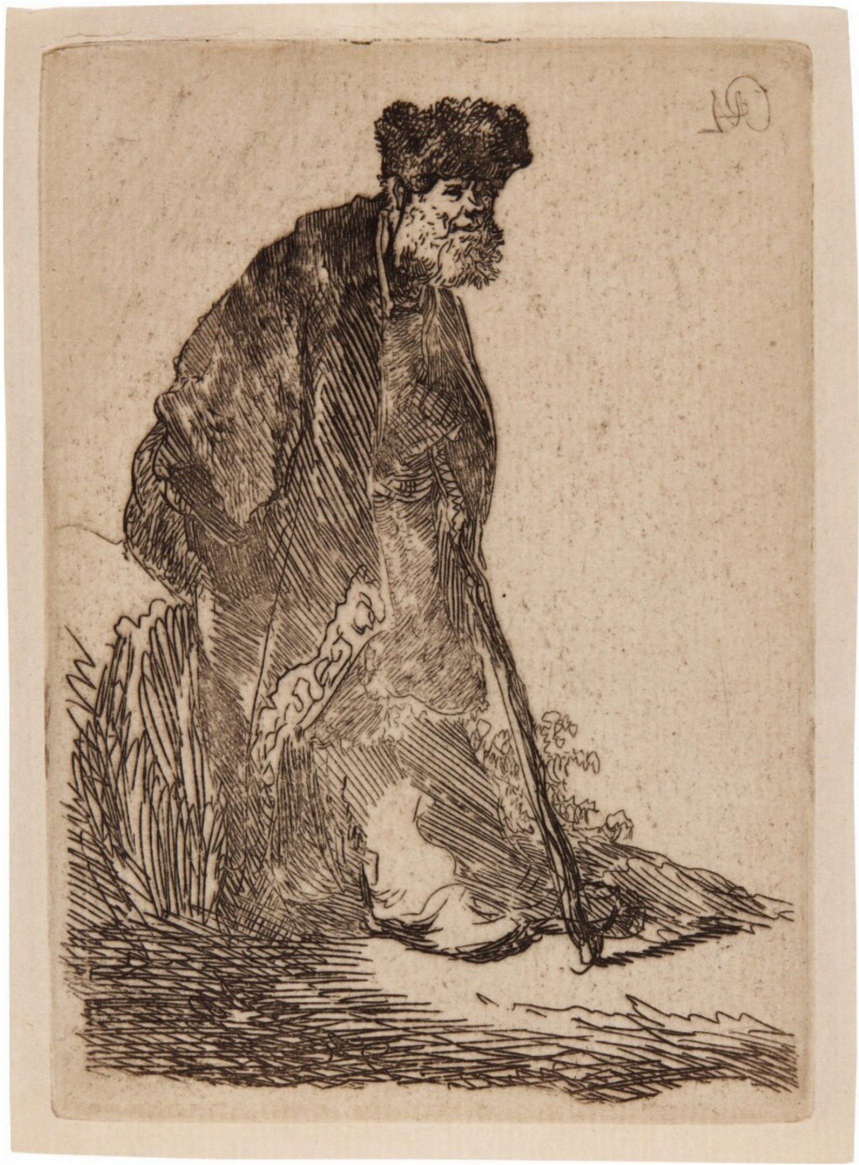

81

Rembrandt Harmensz. van Rijn

Man in a Coat and Fur Cap Leaning Against a Bank (B., Holl. 151; New Holl. 48, H. 14)

Estimate:800 - 1,200 GBP

DESCRIPTION

Rembrandt Harmensz. van Rijn
1606 - 1669
Man in a Coat and Fur Cap Leaning Against a Bank (B., Holl. 151; New Holl. 48, H. 14)

Etching, *circa* 1630, a fairly good though later impression of New Hollstein's third (final) state, unframed
plate: 112 by 80mm 4⅜ by 3⅛in
sheet: 120 by 88mm 4¾ by 3½in

CONDITION REPORT

With small margins, in very good condition, unframed.

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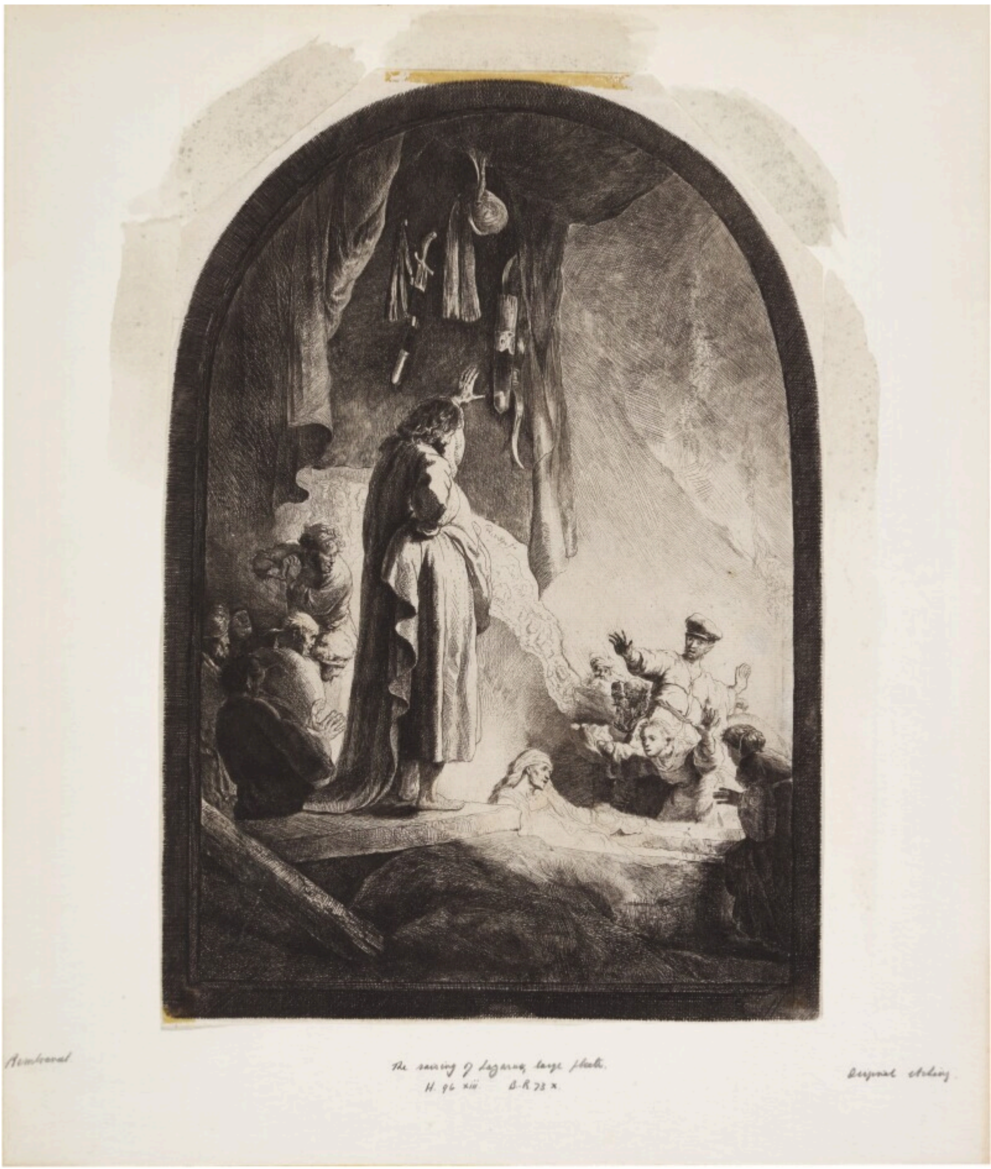
Old Master Prints

London | 10 Dec 2021 | 03:00 PM CET


Rembrandt
The raising of Lazarus, large plate.
H. 96 xiii B-R 73 x
Original etching

82

Rembrandt Harmensz. van Rijn

A Collection of Prints by Rembrandt

Estimate:10,000 - 15,000 GBP

DESCRIPTION

Rembrandt Harmensz. van Rijn
1606 - 1669
A Collection of Prints by Rembrandt

Fifteen etchings, some with engraving or drypoint, 1632-59, very good to good impressions, though later, each unframed
smallest sheet (New Holl. 138): 77 by 107mm 3 by 4 1/4 in
largest sheet (New Holl. 113): 372 by 259mm 14 5/8 by 10 1/8 in

Subjects include:
The Raising of Lazarus (B., Holl. 73; New Holl. 113, H. 96), New Hollstein's eighth state (of nine)
The Angel appearing to the Shepherds (B., Holl. 44; New Holl. 125, H. 120), New Hollstein's fourth or fifth states (of six)
The Tribute Money (B., Holl. 68; New Holl. 138, H. 124), New Hollstein's second state (of four)
Christ Driving the Money Changers from the Temple (B., Holl. 69, New Holl. 139, H. 126), two impressions of New Hollstein's second state (of four)
The Stoning of St Sebastian (B., Holl. 97; New Holl. 140, H. 125), New Hollstein's second state (of four)
Bearded old Man in a high Fur Cap, Eyes closed (B., Holl. 290; New Holl. 148, H. 130), New Hollstein's third state (of four)
The Beheading of St John the Baptist (B., Holl, 92; New Holl. 183, H. 171), New Hollstein's third (final) state
The Presentation in the Temple (B., Holl. 162; New Holl. 184, H. 162), New Hollstein's fifth (final) state
The Card Player (B., Holl. 136; New Holl. 193, H. 190), New Hollstein's third state (of five)
Clement de Jonghe, Printseller (B., Holl. 272; New Holl. 264, H. 251), New Hollstein's ninth state (of ten)
The Virgin and Child with the Cat and the Snake (B., Holl. 63; New Holl. 278, H. 275), New Hollstein's third state (of four)
The Circumcision in the Stable (B., Holl 47; New Holl. 280, H. 274), New Hollstein's fourth state (of five)
Peter Haaringh ('Young Haaring') (B., Holl. 275, New Holl. 292, H. 288), New Hollstein's fourth state (of six)
Peter and John Healing the Cripple at the Gate of the Temple (B., Holl. 94; New Holl. 312, H. 301), New Hollstein's sixth (final) state

CONDITION REPORT

To request a Condition Report for this lot, please contact ***Jennifer.Strotz@sothebys.com***

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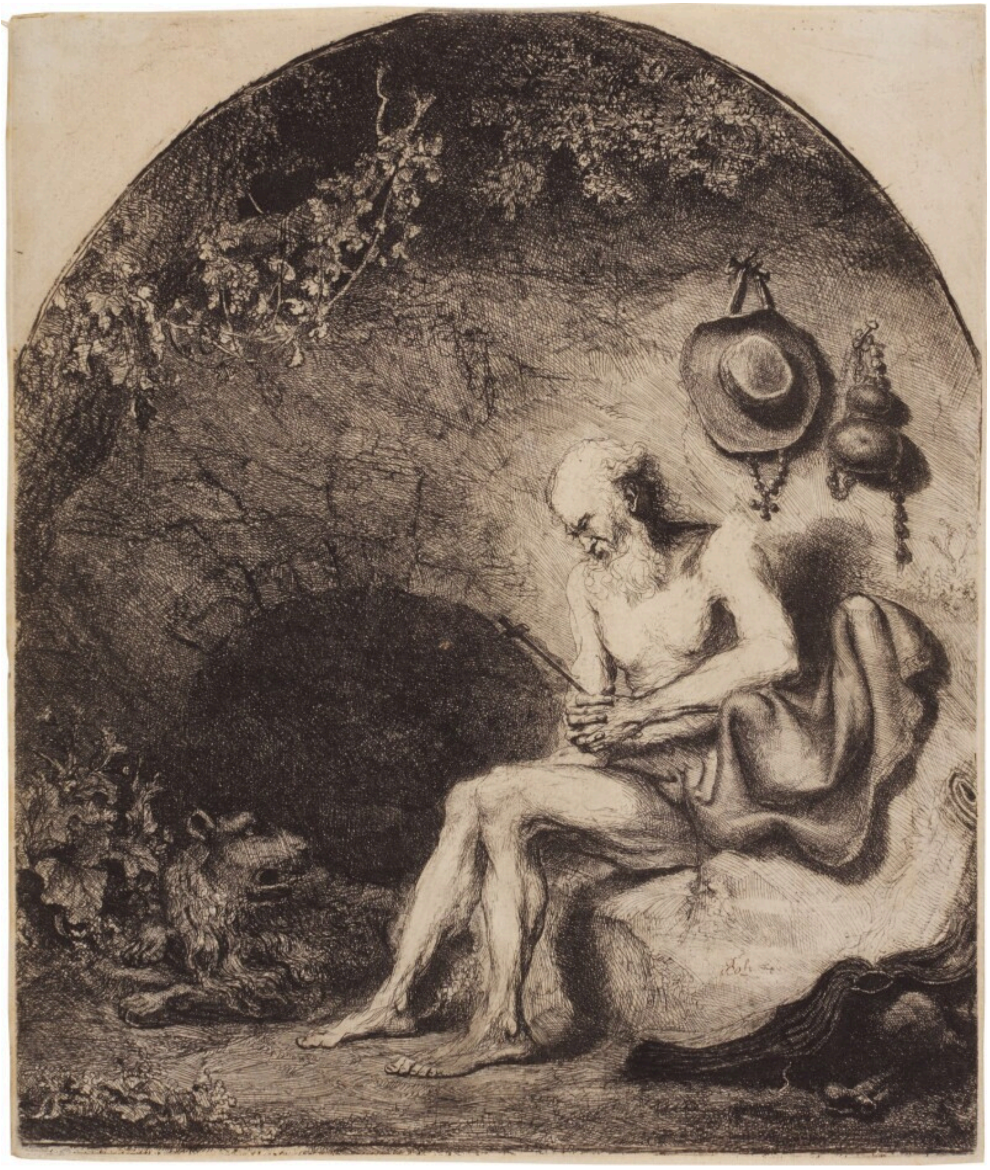

83

Ferdinand Bol

St. Jerome in the Cave (Bartsch, Hollstein 3)

Estimate:800 - 1,200 GBP

DESCRIPTION

Ferdinand Bol
1616 - 1680
St. Jerome in the Cave (Bartsch, Hollstein 3)

Etching, 1644, a very good impression of the third (final) state, showing only slight wear to the densely hatched areas, on paper with an 'IA' watermark, unframed
plate: 286 by 242mm 11⅜ by 9½in
sheet: 288 by 245mm 11½ by 9¾in

PROVENANCE

Ex coll. John Barnard (cf. L. 1419, 1420)

CONDITION REPORT

With narrow margins, in good condition, with slight paper discoloration at the upper corners, possible traces of graphite along the upper borderline at centre, a very small circular paper repair in the blank area of the subject at left, and a couple of nicks along the extreme sheet edges, unframed. ('Bol' inscribed in ink over the lettering beneath the figure).

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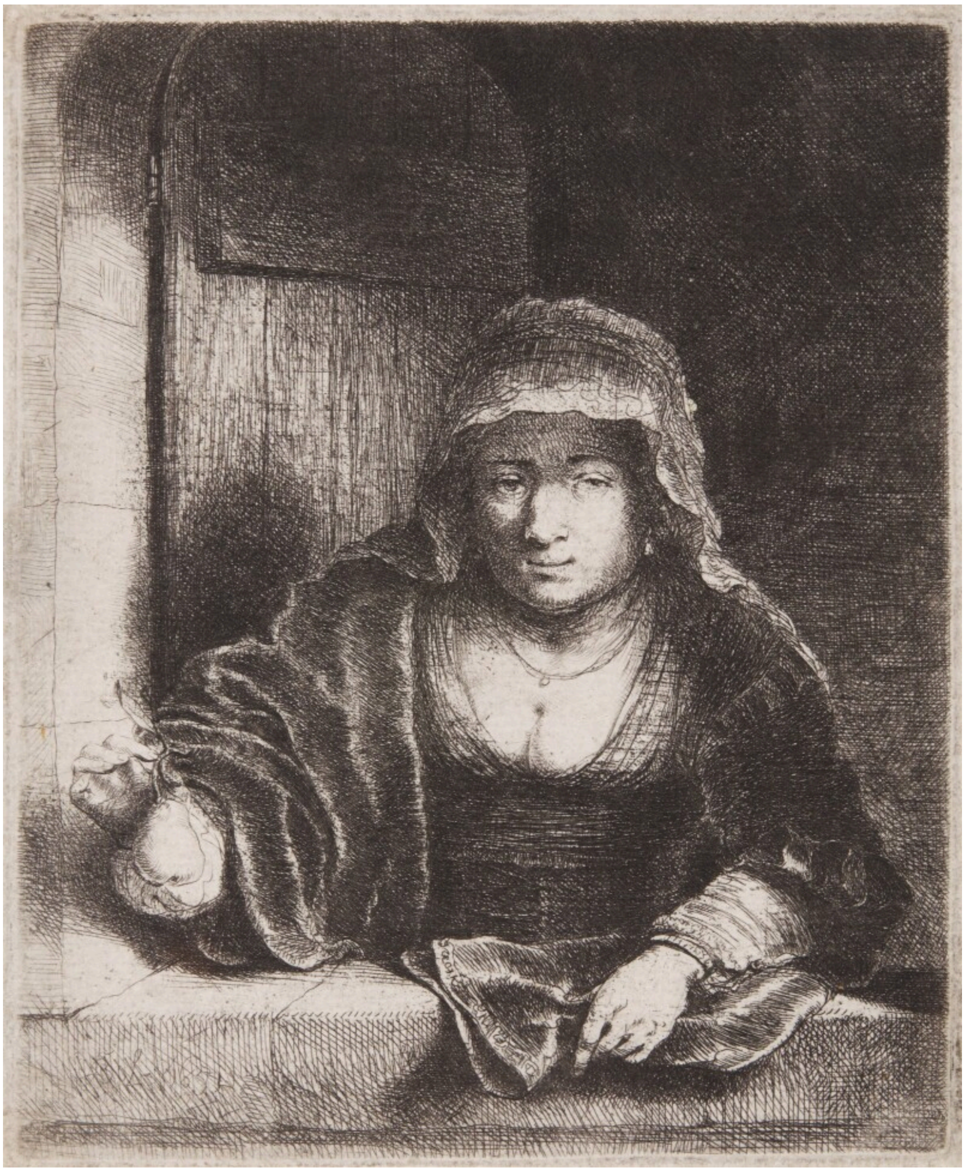

84

Ferdinand Bol

Woman with the Pear (B. 14; Holl. 15)

Estimate:700 - 1,000 GBP

DESCRIPTION

Ferdinand Bol
1616 - 1680
Woman with the Pear (B. 14; Holl. 15)

Etching, 1651, a very good impression of the fourth (final) state, the typical wear in the background just beginning to show, framed
plate: 147 by 119mm 5⅞ by 4¾in
sheet: 150 by 122mm 6 by 4⅞in

CONDITION REPORT

With narrow margins, in good condition, the verso with small thinned areas at intervals along the sheet edges presumably associated with previous hinging (some slightly skinned and discoloured, not showing through recto), a nick at the lower left corner, framed.

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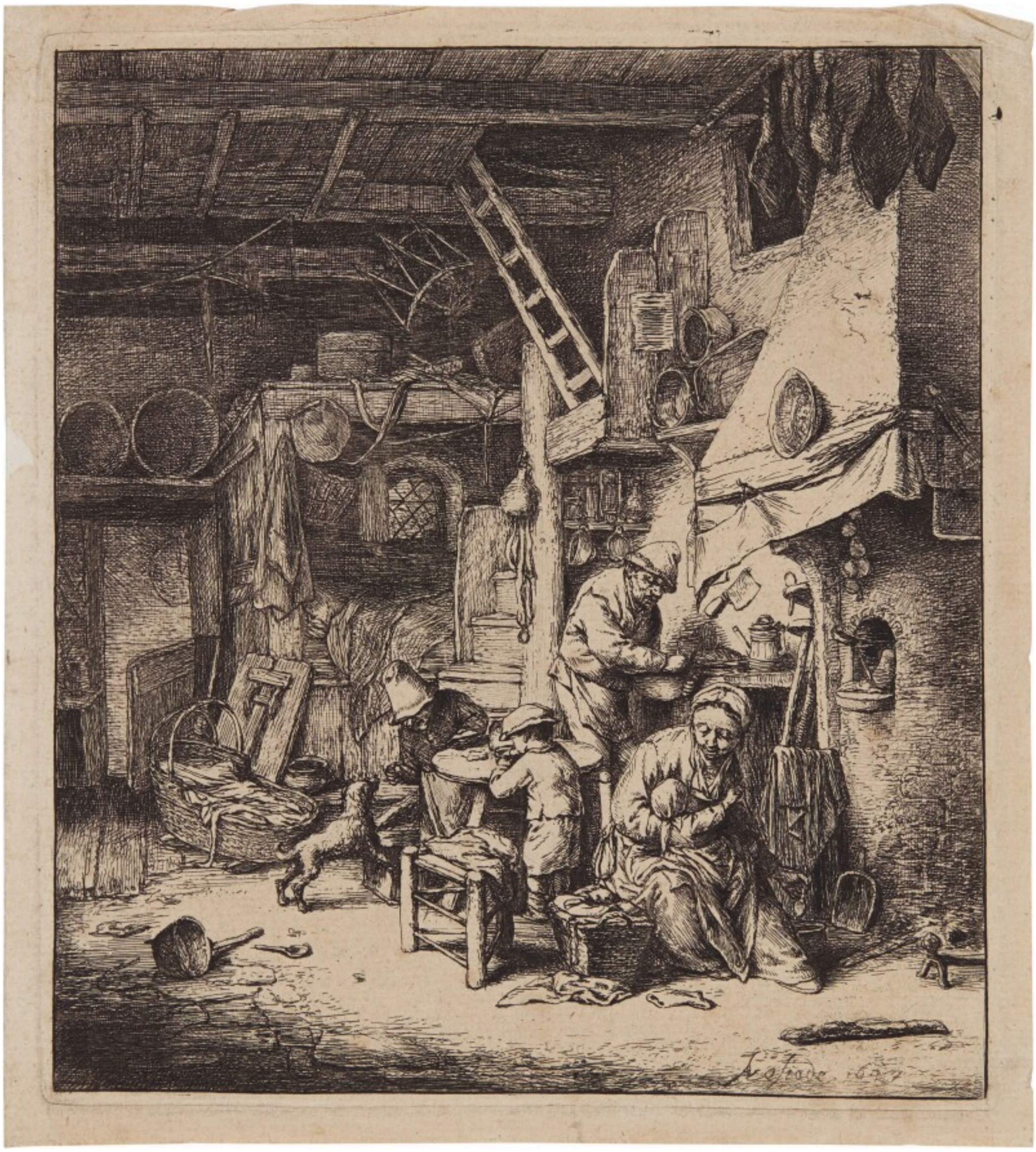

85

Adriaen van Ostade

The Family (Godefroy, Hollstein 46)

Estimate:2,000 - 3,000 GBP

DESCRIPTION

Adriaen van Ostade
1610 - 1685
The Family (Godefroy, Hollstein 46)

Etching, 1647, a good impression of Godefroy's and Hollstein's sixth state (of seven), on laid paper with a partial Grapes watermark (Godefroy wmk 24); with *The Pater Familias* (G.; Holl. 33), etching, 1648, a good impression of Godefroy's fourth state (of five), Hollstein's fourth state (of six); and etching by a Follower of Cornelis Bega, *Two Peasants in an Inn, one drinking and smoking*, each unframed
largest sheet: 188 by 170mm 7⅜ by 6⅝in
smallest sheet: 43 by 43mm 1⅝ by 1⅝in
(3)

CONDITION REPORT

G., Holl. 46: with small margins, generally in good condition, a small stained area in the left margin, a flattened diagonal crease visible verso, unframed.
G., Holl 33: with narrow margins, generally in good condition, a short tear at the upper right corner, a triangular nick in the lower right margin, unframed.
Follower of C. Bega: Trimmed to the borderline, some minor thinning, tape-staining and discoloration, unframed.

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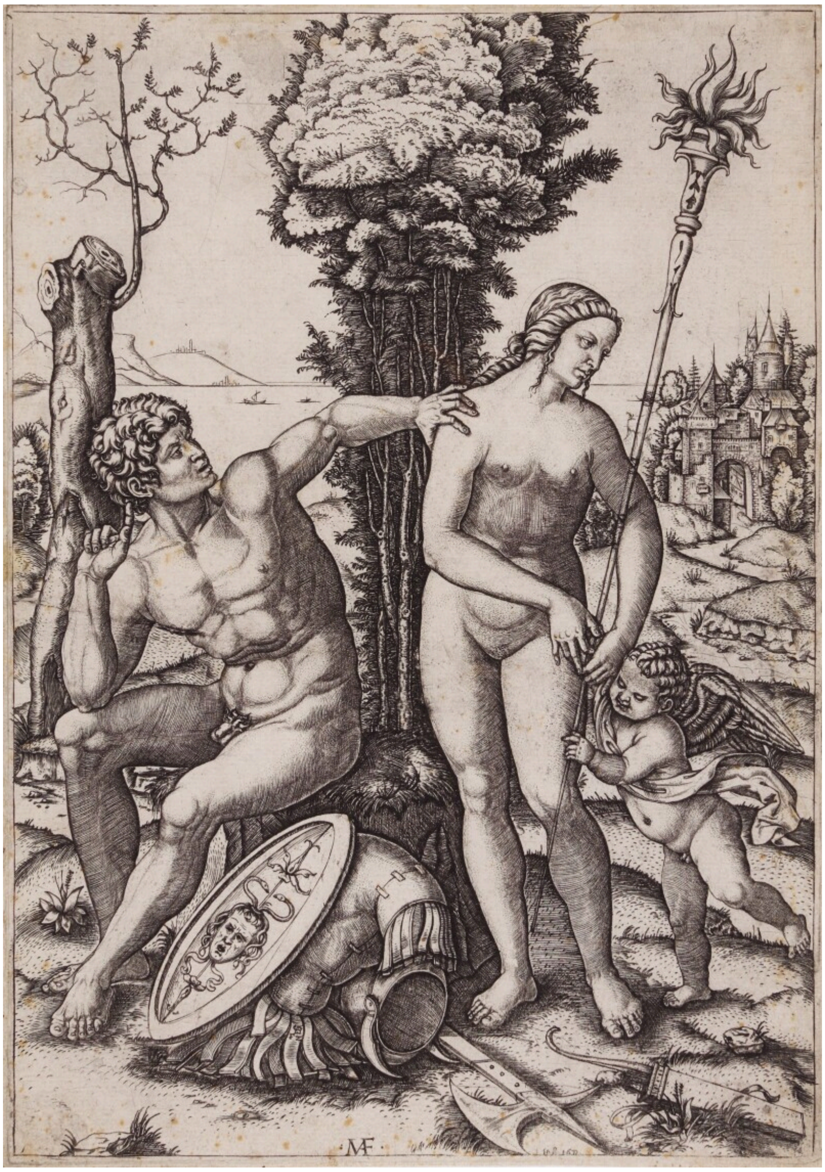

86

Marcantonio Raimondi

Mars, Venus, and Eros (after Andrea Mantegna) (Bartsch 345)

Estimate:1,000 - 1,500 GBP

DESCRIPTION

Marcantonio Raimondi
1460 - 1534
Mars, Venus, and Eros (after Andrea Mantegna) (Bartsch 345)

Engraving, 1508, a very good impression of the second (final) state, on paper with a Tree and Star in a Circle watermark, unframed
plate: 302 by 213mm 12 by 8½in
sheet: 305 by 215mm 2⅛ by 8½in

CONDITION REPORT

With narrow margins, in good condition, with occasional pale scattered fox marks, a couple of pinholes along the left sheet edge at centre, the verso with minor discoloration along the sheet edges and one small skinned area presumably associated with previous hinging, unframed.

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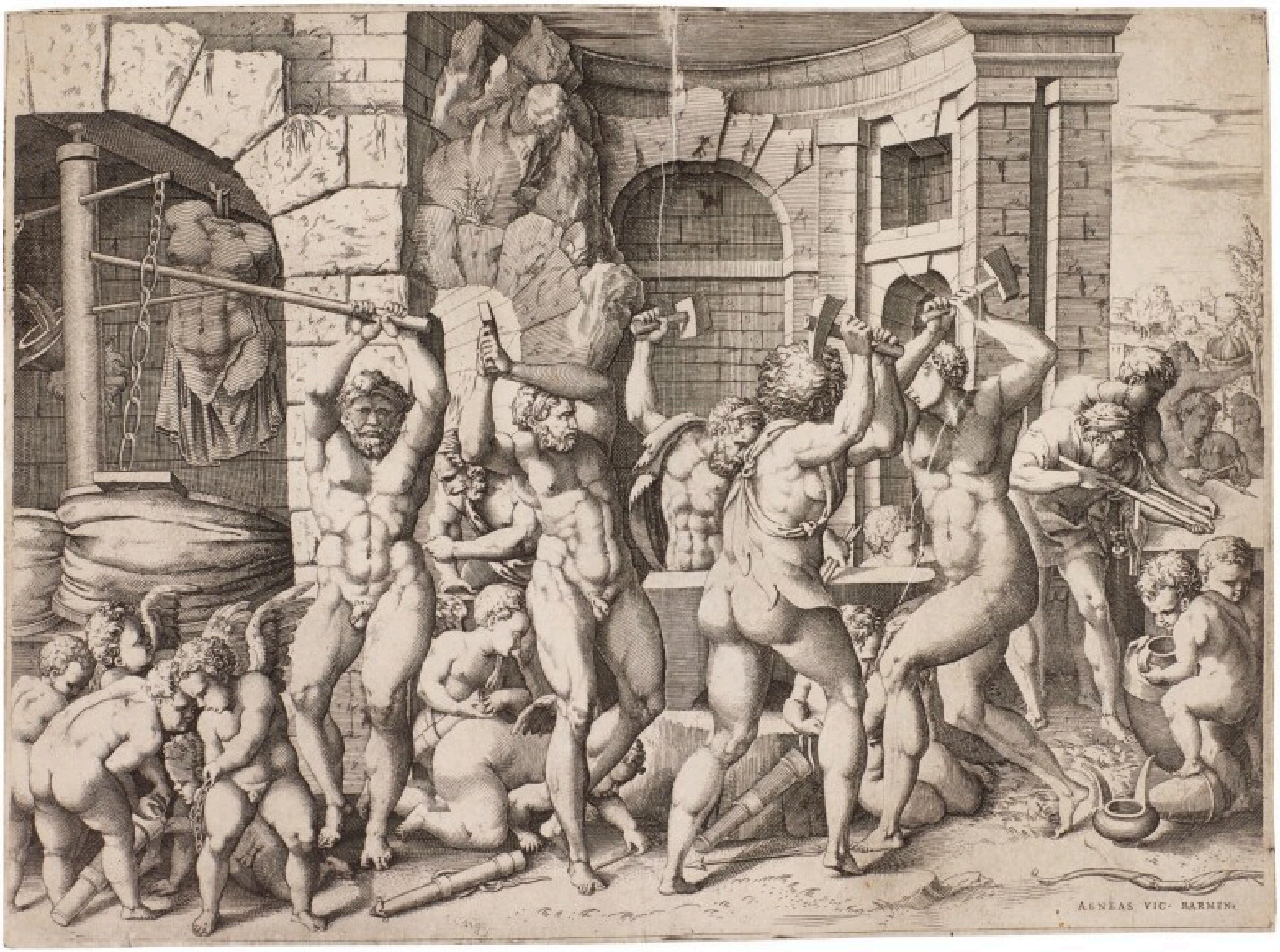
AENEAS VIC- PARMEN.

87

Enea Vico

Vulcan and the Cyclopes forging Arrows for the Cupids (After Francesco Primaticcio) (Bartsch XV.297.31)

Estimate:1,200 - 1,800 GBP

DESCRIPTION

Enea Vico
1523 - 1567
Vulcan and the Cyclopes forging Arrows for the Cupids (After Francesco Primaticcio) (Bartsch XV.297.31)

Engraving, *circa* 1543-45, a good impression, printing with inky plate edges in places, on paper with an Arbalète in a Circle watermark, surmounted by a Fleur-de-Lys (cf. Briquet 760), unframed
plate: 310 by 421mm 12⅜ by 16⅝in
sheet: 312 by 424mm 12⅜ by 16¾in

CONDITION REPORT

Trimmed to the plate mark, with a thread margin in places, in good condition apart from a vertical, backed tear with associated skinning along the central drying fold (measuring approx. 6cm), a short vertical tear towards the lower left corner, and a couple of minute brown stains along the lower sheet edge at right, unframed. (A couple of printer's creases are inherent to production).

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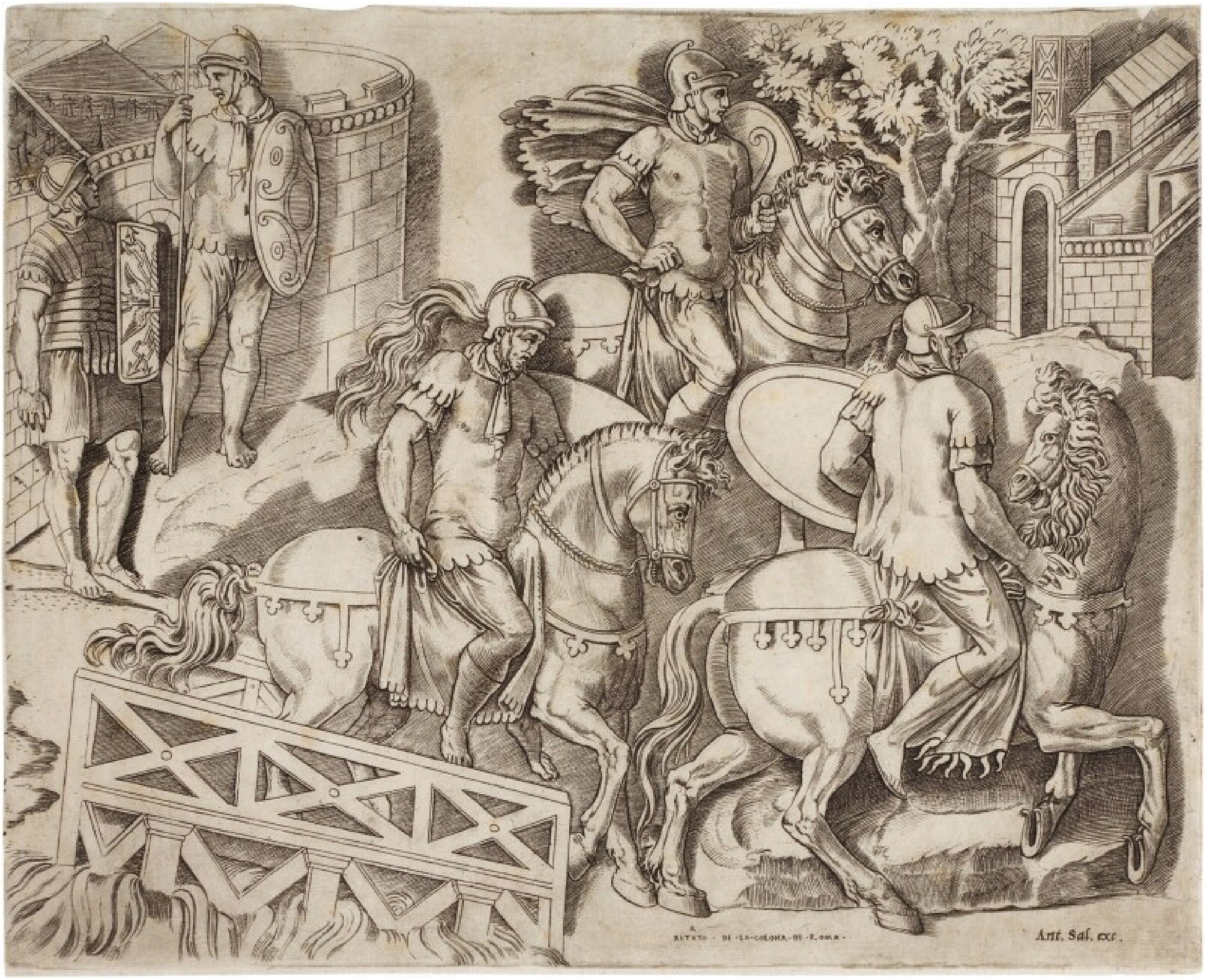
E
RITRATO · DI · LA · COLONA · DI · ROMA ·
Ant. Sal. exc.

88

Trajan's Column: Two Plates (Bartsch 202, 204)

Estimate:1,000 - 1,500 GBP

DESCRIPTION

Marco Dente da Ravenna
active 1515-1527
Trajan's Column: Two Plates (Bartsch 202, 204)

Two engravings, *circa* 1515-27, from *Trajan's Column*, very good impressions of the second (final) state published by Antonio Salamanca, printing with plate tone, on papers with a Ladder in Shield under cross pommy B (Woodward 256) and Eagle in Circle under Crown M (cf. Woodward 58-64) watermarks respectively, each unframed
B. 202: 293 by 375mm 11⅝ by 14⅞in
B. 204: 300 by 364mm 11⅞ by 14⅜in

CONDITION REPORT

B. 202: Trimmed to or just outside the plate mark, with a narrow margin in places, in good condition, tipped to the mount at corners, with a short vertical split along the central drying fold at lower sheet edge, the occasional very pale, small fox mark, unframed.
B. 204: Trimmed to or just outside the plate mark, with a narrow margin in places, with small areas of thinning at intervals along the upper and lower sheet edges (three with associated short tears), the verso with very pale fox marks, unframed. (Printer's creases and drying folds are inherent to production).

Please note that Condition 11 of the Conditions of Business for Buyers (Online Only) is not applicable to this lot.

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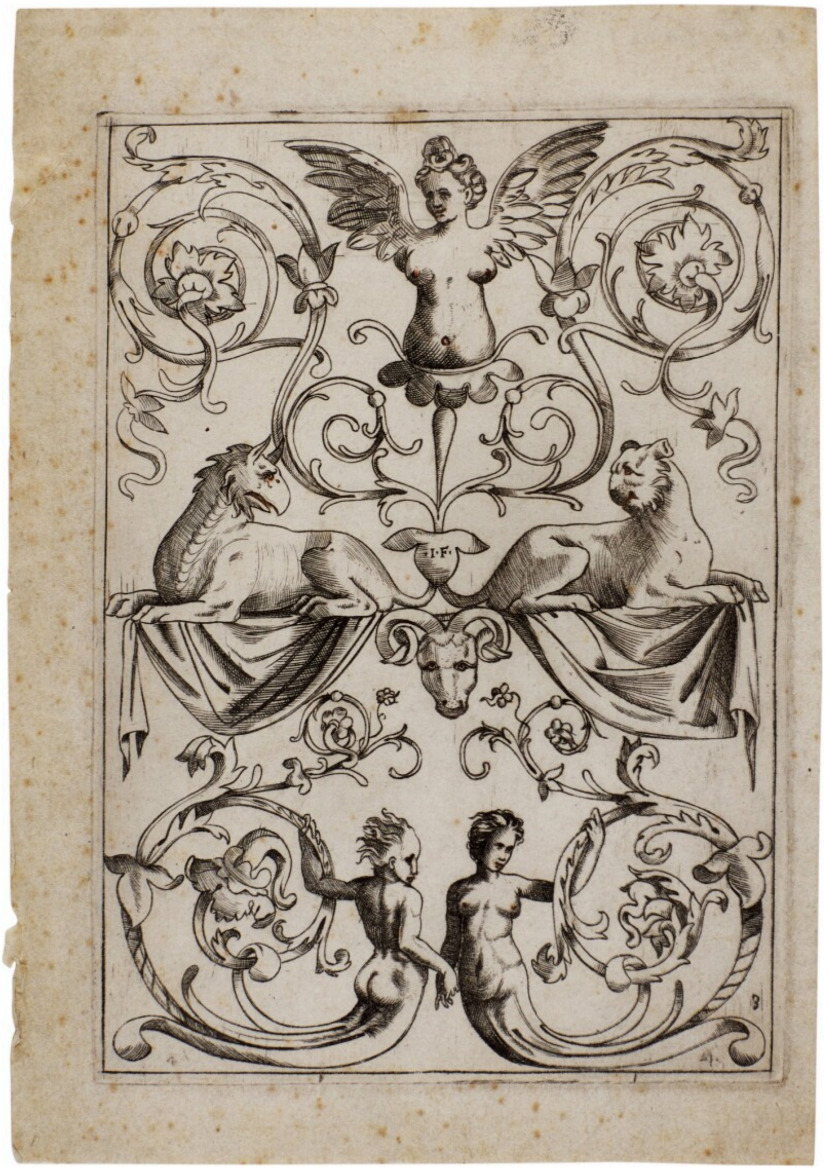
https://www.sothebys.com/en/buy/auction/2021/old-master-prints/trajans-column-two-plates-bartsch-202-204

Old Master Prints

London | 10 Dec 2021 | 03:00 PM CET



89

Giacomo Francia

Ornamental Panel, Upright (Hind 18 (B.M. 12))

Estimate:1,000 - 1,500 GBP

☐ No Reserves

DESCRIPTION

Giacomo Francia
1476 - 1557
Ornamental Panel, Upright (Hind 18 (B.M. 12))

Engraving, 1510-30, a very good impression, the first state (of two) before Salamanca's address, printing with wiping marks and inky plate edges in places, on laid paper with an Anchor in a Circle watermark (cf. Briquet 484), framed
plate: 203 by 144mm 8 by 5⅝in
sheet: 242 by 167mm 9½ by 6½in

PROVENANCE

Ex coll. Cav. Gian-Carlo Rossi (L. 2212)

CATALOGUE NOTE

Arthur M. Hind identifies this plate as belonging to a series of twenty ornamenal panels, seventeen of which bear the initials of Agostino Veneziano. According to Hind in his catalogue *Early Italian Engraving*, "The designs undoubtedly belong to the immediate school of Raphael, possibly to some assistant such as Giovanni da Udine, who was responsible for much of the decorative painting of the Vatican *Loggie*." (p. 235).

CONDITION REPORT

With small margins, in good condition, with scattered tiny fox marks (primarily in the margins and verso), a short diagonal tear along the upper left sheet edge, the verso with small areas of adhesive remnants in places, framed.

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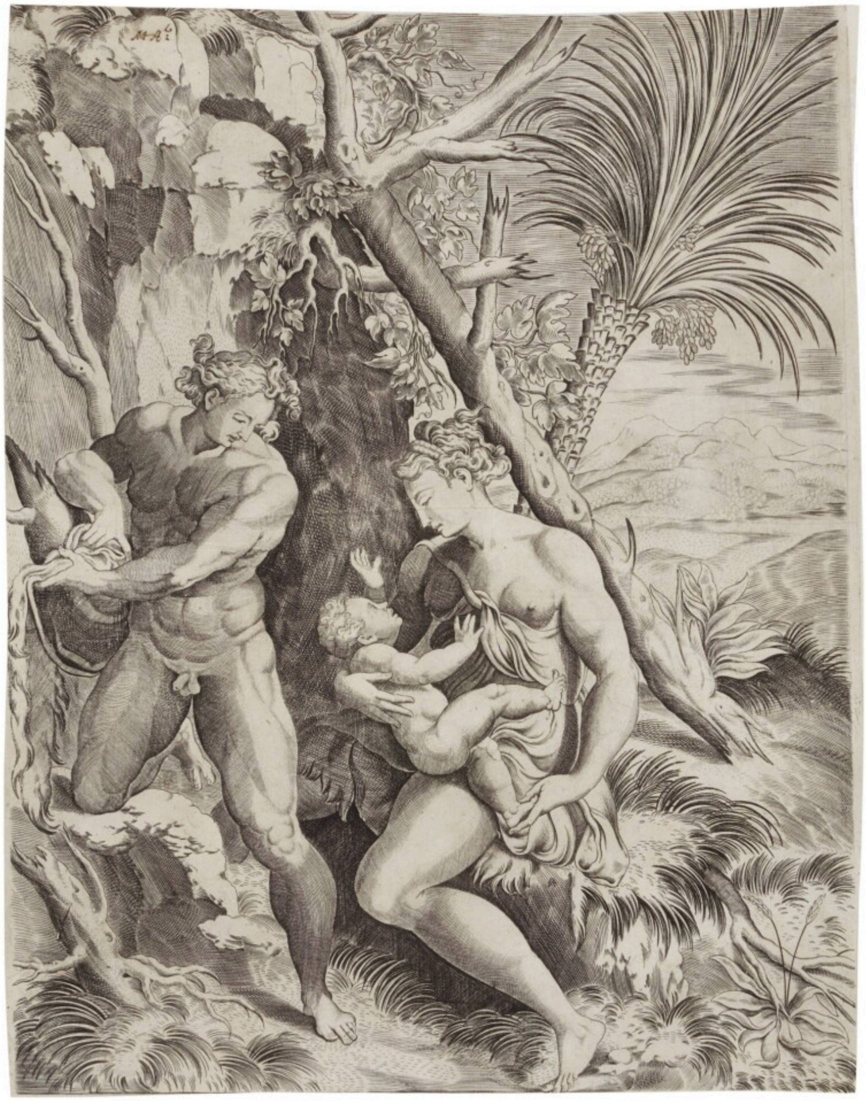

90

After Francesco Salviati

Adam and Eve with Abel (Le Blanc (Soye) 3)

Estimate:800 - 1,200 GBP

‡ VAT reduced rate

DESCRIPTION

After Francesco Salviati
1510 - 1563
Adam and Eve with Abel (Le Blanc (Soye) 3)

Engraving attributed to Girolamo Faccioli, *circa* 1540, a very good impression of this rare print, lacking the text, unframed
sheet: 343 by 265mm 13½ by 10½in

CATALOGUE NOTE

The authorship of this anonymous print and its companion piece (lot 91), has been a point of contention amongst scholars for decades. Once believed to have been engraved by Philippe de Soye (active in Rome *circa* 1566-72), more recently it has been accepted as the work of engraver and goldsmith Girolamo Faccioli (active in Bologna and Rome from the 1530's).

CONDITION REPORT

Trimmed slightly unevenly to the plate mark or borderline, just into the subject in places (lacking the text along the lower sheet edge), in good condition, with a short horizontal split at the upper right sheet edge, a couple of tiny thinned spots and a couple of minute splits along the horizontal drying fold, unframed. (The horizontal drying fold and short printer's creases along the left sheet edge are inherent to production).

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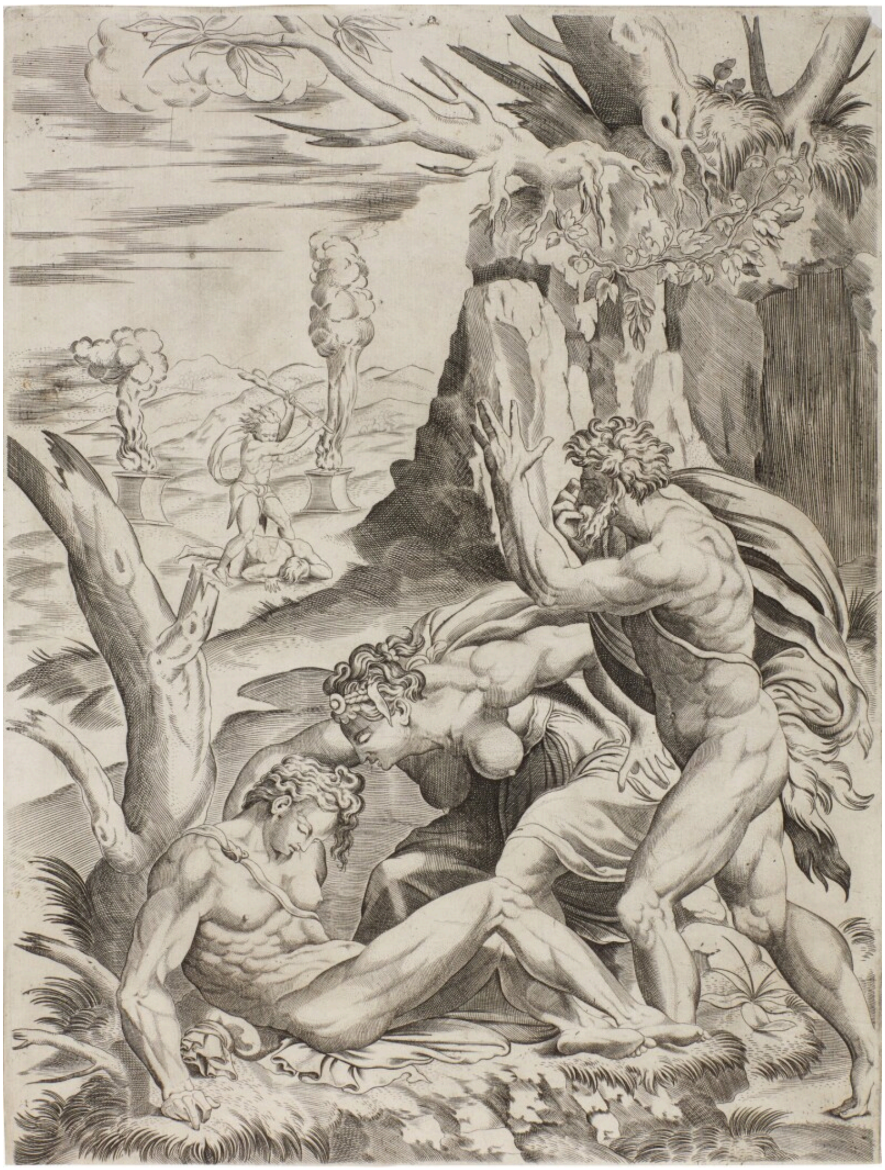

91

After Francesco Salviati

Adam and Eve Mourning the Death of Abel (Le Blanc (Soye) 4)

Estimate:1,000 - 2,000 GBP

‡ VAT reduced rate

DESCRIPTION

After Francesco Salviati
1510 - 1563
Adam and Eve Mourning the Death of Abel (Le Blanc (Soye) 4)

Engraving attributed to Girolamo Faccioli, *circa* 1540, a good, clear impression, lacking the text, on paper with an armorial watermark, unframed
sheet: 352 by 263mm 13⅞ by 10⅜in

CONDITION REPORT

Trimmed to the borderline on three sides, to the subject along the lower sheet edge (lacking the text), in good condition, with a small loss at upper right corner, a couple of tiny, inconspicuous thinned areas, the verso with some faint red pigment in places (not visible recto), unframed.

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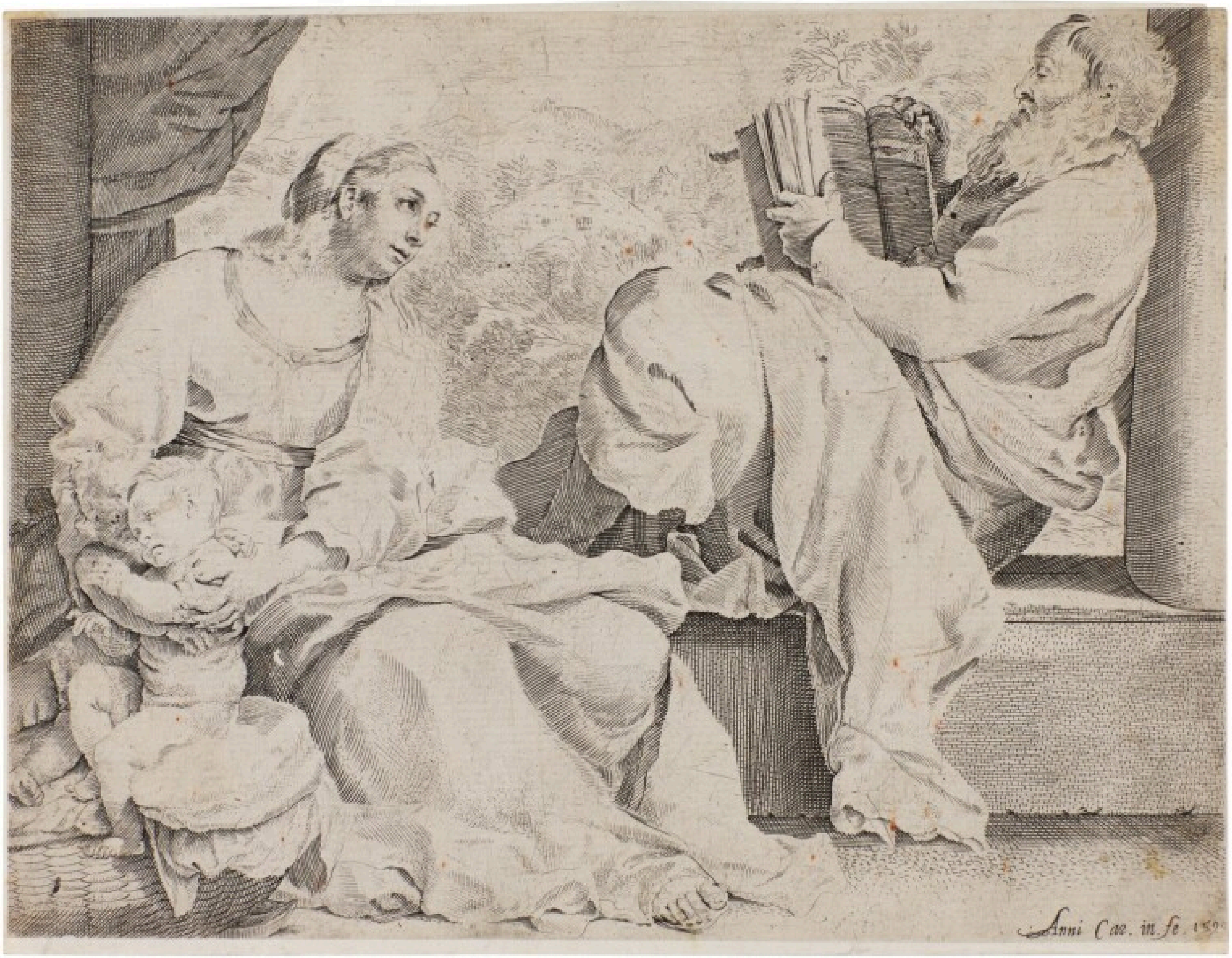

92

Annibale Carracci

The Holy Family with Saint John the Baptist

Estimate:600 - 800 GBP

DESCRIPTION

Annibale Carracci
1560 - 1609
The Holy Family with Saint John the Baptist

Etching and engraving, 1590, a fairly good though later impression of Bohlin's first state (of three), unframed
sheet: 166 by 220mm 6⅝ by 8¾in

CONDITION REPORT

Trimmed on the plate mark on three sides, fractionally within at right, in generally good condition, laid to a support sheet, a thin area at upper right, a few tiny traces of sanguine crayon, minor glue(?) staining lower right, unframed.

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Old Master Prints

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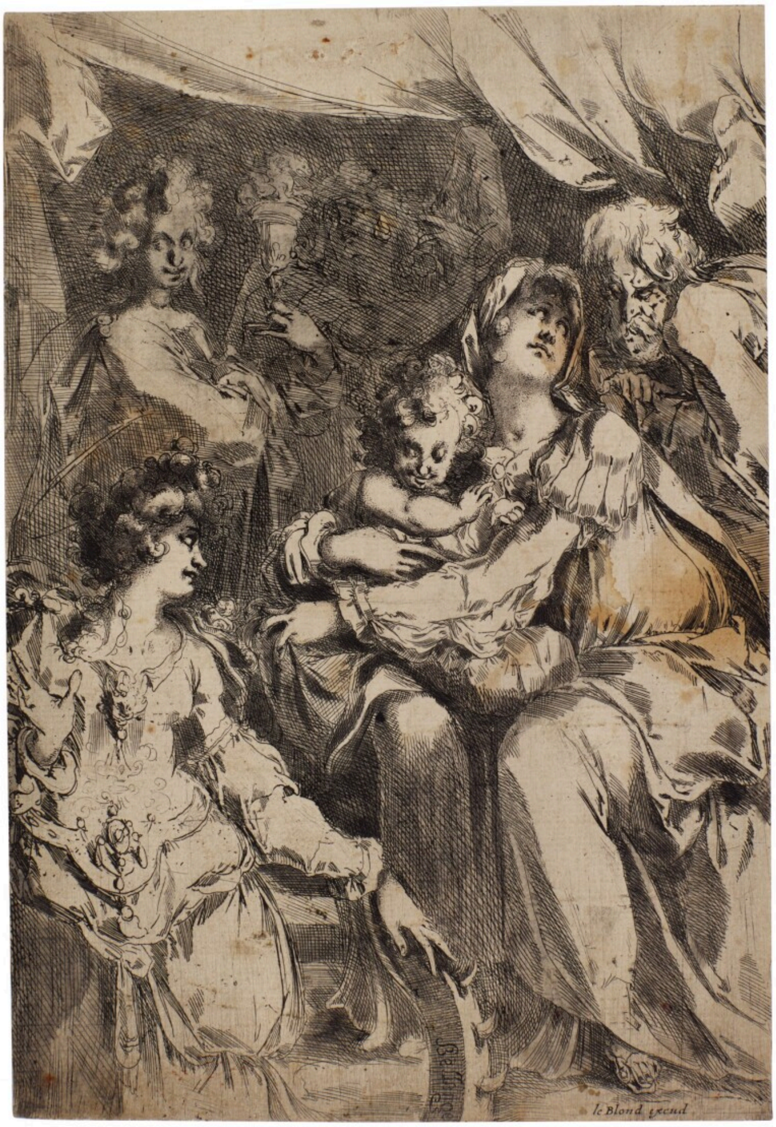
le Blond excud.

93

Jacques Bellange

The Holy Family with Saint Catherine, Saint John the Evangelist and an Angel (Walch 15; Griffiths & Hartley 5)

Estimate:1,200 - 1,800 GBP

DESCRIPTION

Jacques Bellange
1570 - 1616
The Holy Family with Saint Catherine, Saint John the Evangelist and an Angel (Walch 15; Griffiths & Hartley 5)

Etching, 1612-16, a good impression of this scarce subject, Walch's second (final) state, with the address of Le Blond, unframed
sheet: 265 by 182mm 10½ by 7⅛in

CONDITION REPORT

Trimmed to the subject, in generally good condition, with wash added to the background and the densely hatched areas, the verso with several soft creases, a couple of brown stains and occasional minute fox marks showing through recto, a few small thinned areas (one with a tiny perforation at upper centre), unframed. (The central horizontal drying fold is inherent to production).

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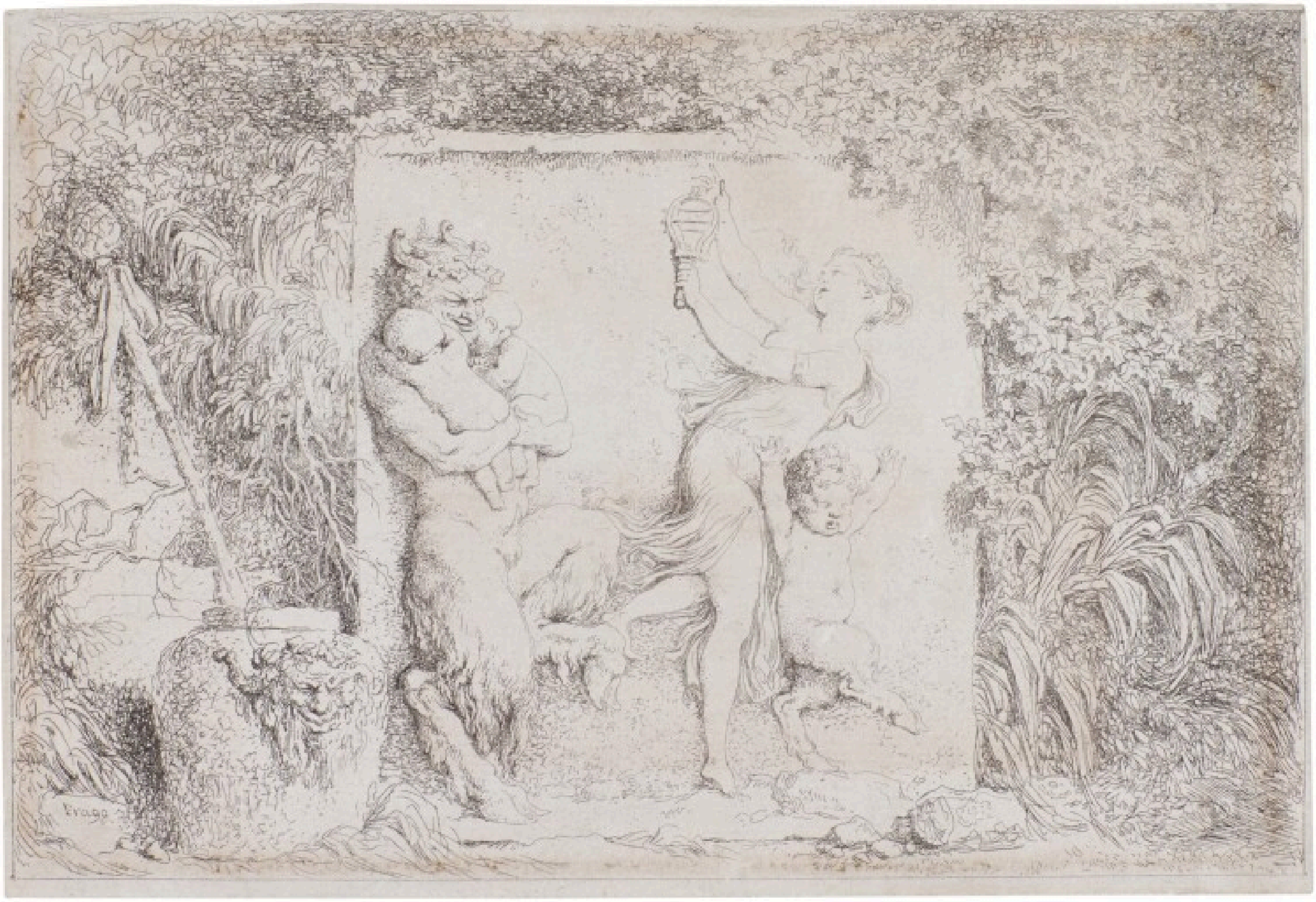

Property from an Important Private British Collection

94

Jean-Honoré Fragonard

Danse De Satyrs (Wildenstein 2)

Estimate:300 - 500 GBP

DESCRIPTION

Property from an Important Private British Collection
Jean-Honoré Fragonard
1732 - 1806
Danse De Satyrs (Wildenstein 2)

Etching, 1763, a delicate impression of Wildenstein's first state (of two), unframed
sheet: 140 by 205mm 5½ by 8in

PROVENANCE

Ex coll. Naudet (L. 1937)

CONDITION REPORT

Trimmed outside the borderline, in good condition, with two tiny skilful repairs left of the faun and on his raised leg, the verso with uneven paper discoloration and a thin outline of adhesive-staining along the sheet edges just showing through recto, unframed.

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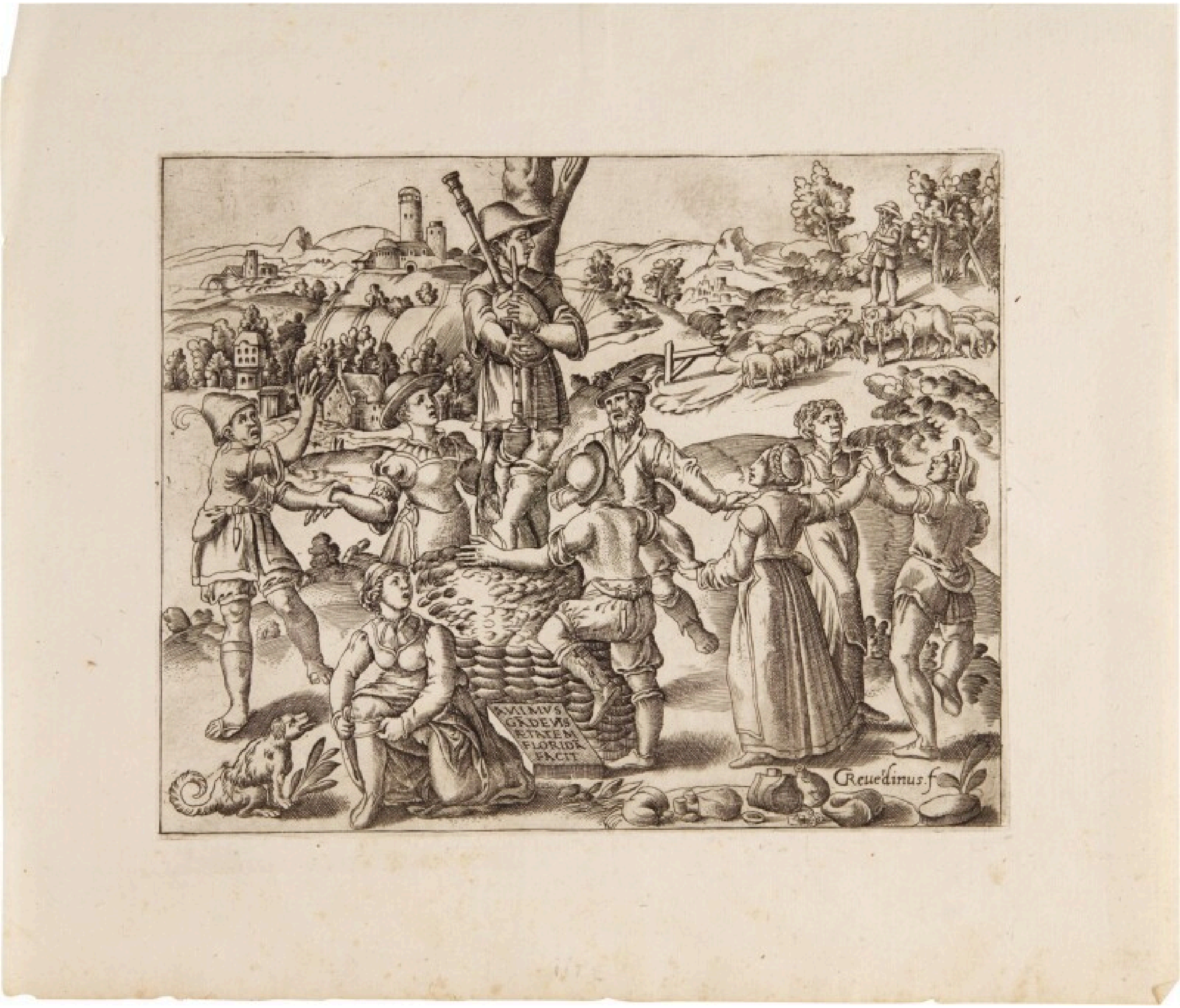
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95

Georges Reverdy

Landscape with Villagers Dancing around a Bagpiper (di Vesme 55; Bartsch 34)

Estimate:600 - 800 GBP

‡ VAT reduced rate

DESCRIPTION

Georges Reverdy
1500 - 1600
Landscape with Villagers Dancing around a Bagpiper (di Vesme 55; Bartsch 34)

Engraving, 1540-60, a very good, clear impression of this scarce print, on paper with an Anchor in a Circle watermark, unframed
plate: 151 by 190mm 6 by 7½in
sheet: 222 by 262mm 8⅝ by 10⅜in

CONDITION REPORT

With wide margins, in good condition, with some tiny, faint fox marks in the margins and verso, the sheet edges with occasional small losses, splits, and short, soft creases, a small indentation along the upper sheet edge at centre, unframed.

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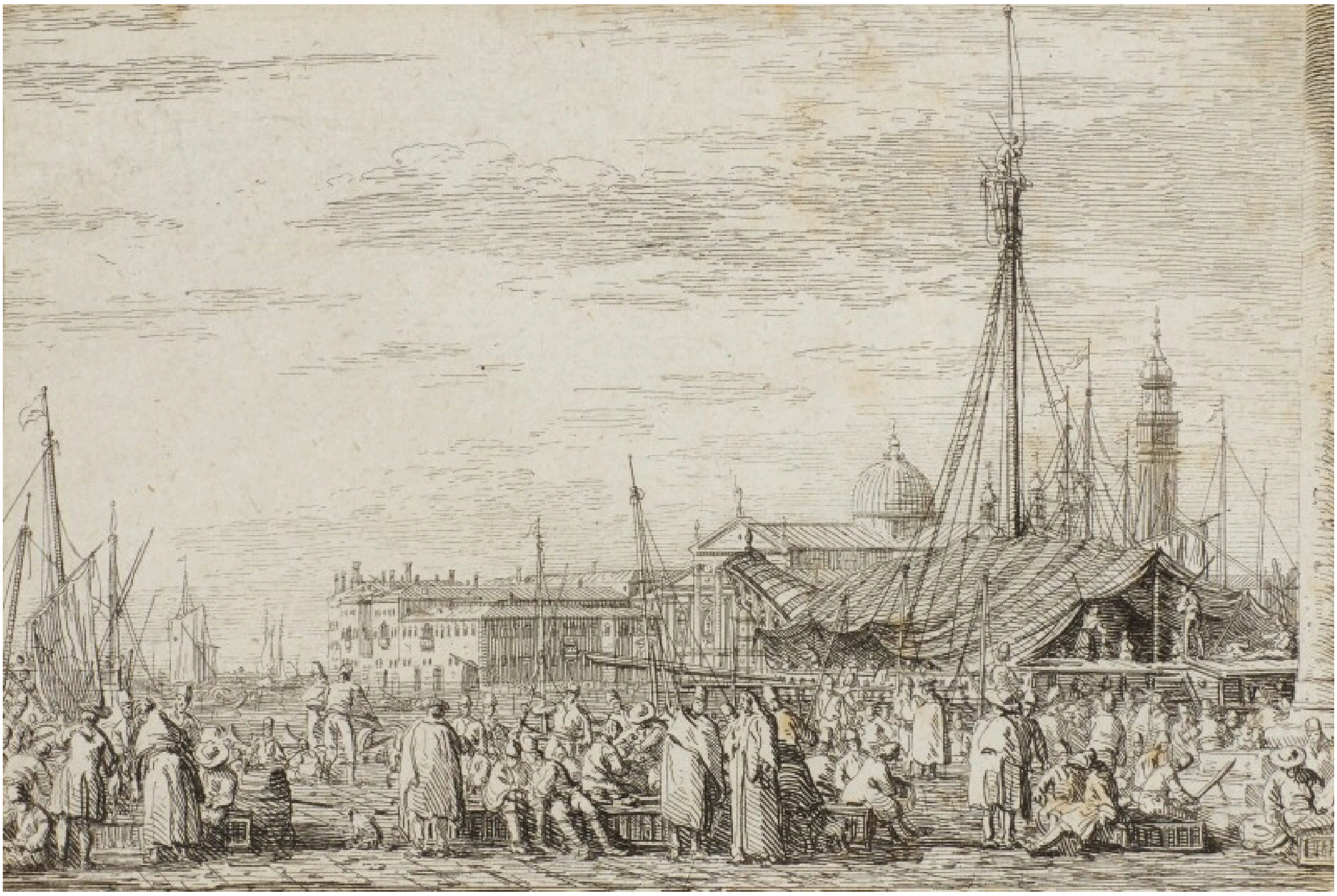

98

Antonio Canale called Canaletto

The Market on the Molo; and The Market at Dolo (Two Works) (Bomberg 20, 26)

Estimate:2,000 - 3,000 GBP

DESCRIPTION

Antonio Canale called Canaletto
1697 - 1768
The Market on the Molo; and The Market at Dolo (Two Works)
(Bomberg 20, 26)

Two etchings, 1735-46, from *Vedute*, good impressions of the fourth (final) state, each framed
each plate: approx. 141 by 210mm 5⅝ by 8¼in
each sheet: approx. 144 by 213mm 5⅝ by 8⅜in
(2)

CONDITION REPORT

Each trimmed to or on the plate mark, with thread margins in places, each in good condition, with occasional pale fox marks, a couple of inconspicuous thinned spots, B. 26 with a small rupture near the right sheet edge, each framed (one frame lacks glazing).

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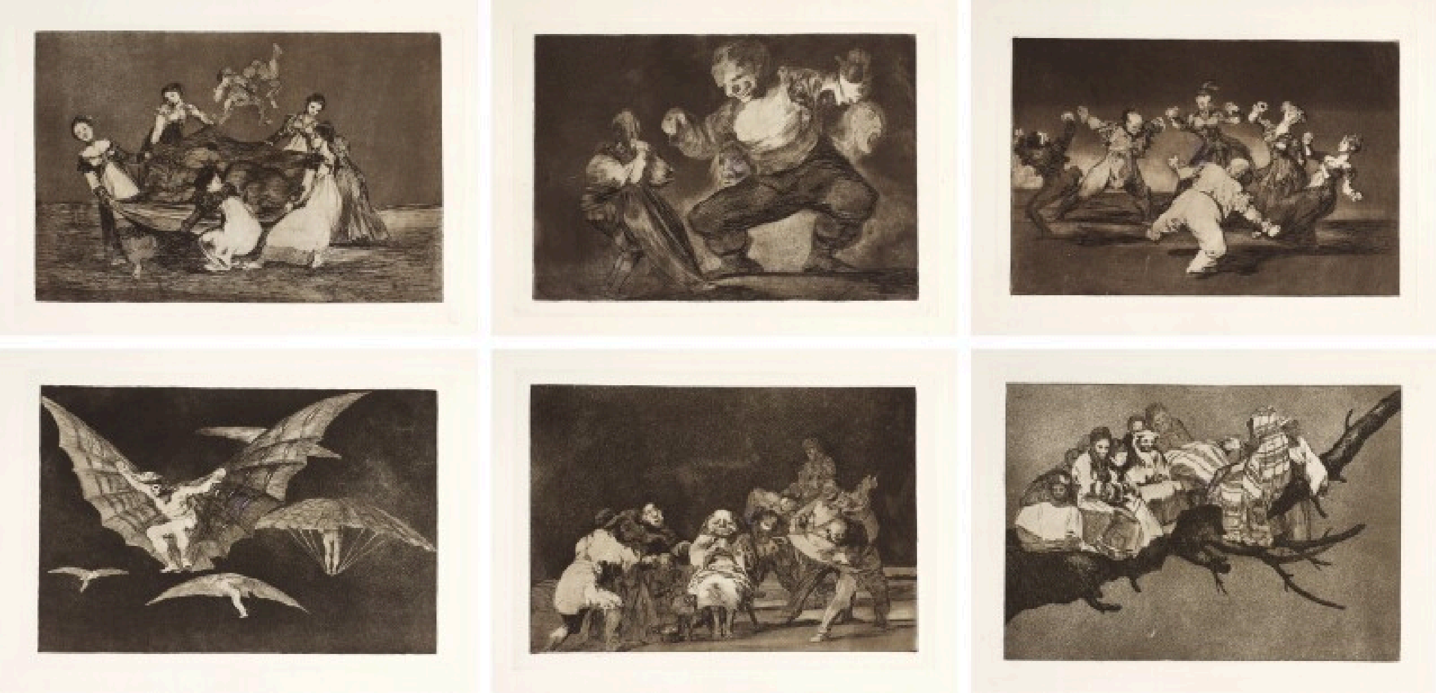

99

Francisco José de Goya y Lucientes

Los Proverbios (Delteil 202-219; Harris 248-265)

Estimate:20,000 - 30,000 GBP

DESCRIPTION

Francisco José de Goya y Lucientes
1746 - 1828
Los Proverbios (Delteil 202-219; Harris 248-265)

The complete set, comprising 18 etchings with aquatint and drypoint, 1816-24, fine to very good impressions from the First Edition of 300, published by the Real Academia de Nobles Artes de San Fernando, Madrid, 1864, on heavy wove paper, several sheets with partial Palmette watermarks, accompanied by the lithographic title page, bound in red leather boards with gilt decoration and lettering
The set has been authenticated by the Calcografia Nacional, Madrid, each sheet bears their inkstamp *verso*.
each sheet: approx. 330 by 498mm 13 by 19¾in
overall: 350 by 517 by 30mm 13⅞ by 20½ by 1⅛in

CATALOGUE NOTE

Although none of the plates are dated, *Los Proverbios* is generally believed to be the last set of etchings Goya worked on. It seems that Goya did not intend for these to be published as no contemporary edition was made. The eighteen plates were posthumously ordered for this first edition, and later four additional plates were discovered and published in 1877 by the French periodical *L'Art*.

This curious folio gained the title *Los Proverbios* as it was thought to illustrate various proverbs. These are difficult to recognise today, which could be due to Goya's likely use of contemporary social, religious or political significances that now obscure their teachings. However, several artist's proofs have been discovered which bear inscriptions, seemingly in Goya's hand, identifying them as different *'disparates'*. As such, the folio is also known by *Los Disparates* which is best translated as *The Follies* or *The Absurdities*. Each print is certainly bizarre and there has been no consensus regarding their intended meanings. Their resistance to being deciphered has led to suggestions that these are instead macabre visions caused by Goya's troubled mental state, resulting in the third title *Los Sueños* (*The Dreams*).

Philip Hofer, author of the Dover Publication's book of reproduction prints, has eloquently captured the beauty in *Los Proverbios'* mystic stating: 'in the end it would seem best to look at these prints without trying to discover any very specific meaning – to loosen one's aesthetic emotions and to allow one's unfettered imagination to revel in or be stirred by the train of thoughts and emotions the prints evoke.' Goya's rich use of drypoint to create inky night skies in these dramatic scenes produces velvety dreamscape atmospheres that are perfect for such contemplation.

CONDITION REPORT

The full sheets, in good condition, the Calcografia Nacional's inkstamp faintly showing through recto, each sheet with faint surface soiling in the margins, some with soft handling marks and occasional staining and creasing in the margins, other minor defects. The boards with some wear, ocassional scuff marks, and discoloration in places. (Stitching holes along each left sheet edge are associated with previous binding. Each sheet is numbered in pencil at upper right).

For a complete condition report, please contact Jennifer Strotz at ***Jennifer.Strotz@sothebys.com***

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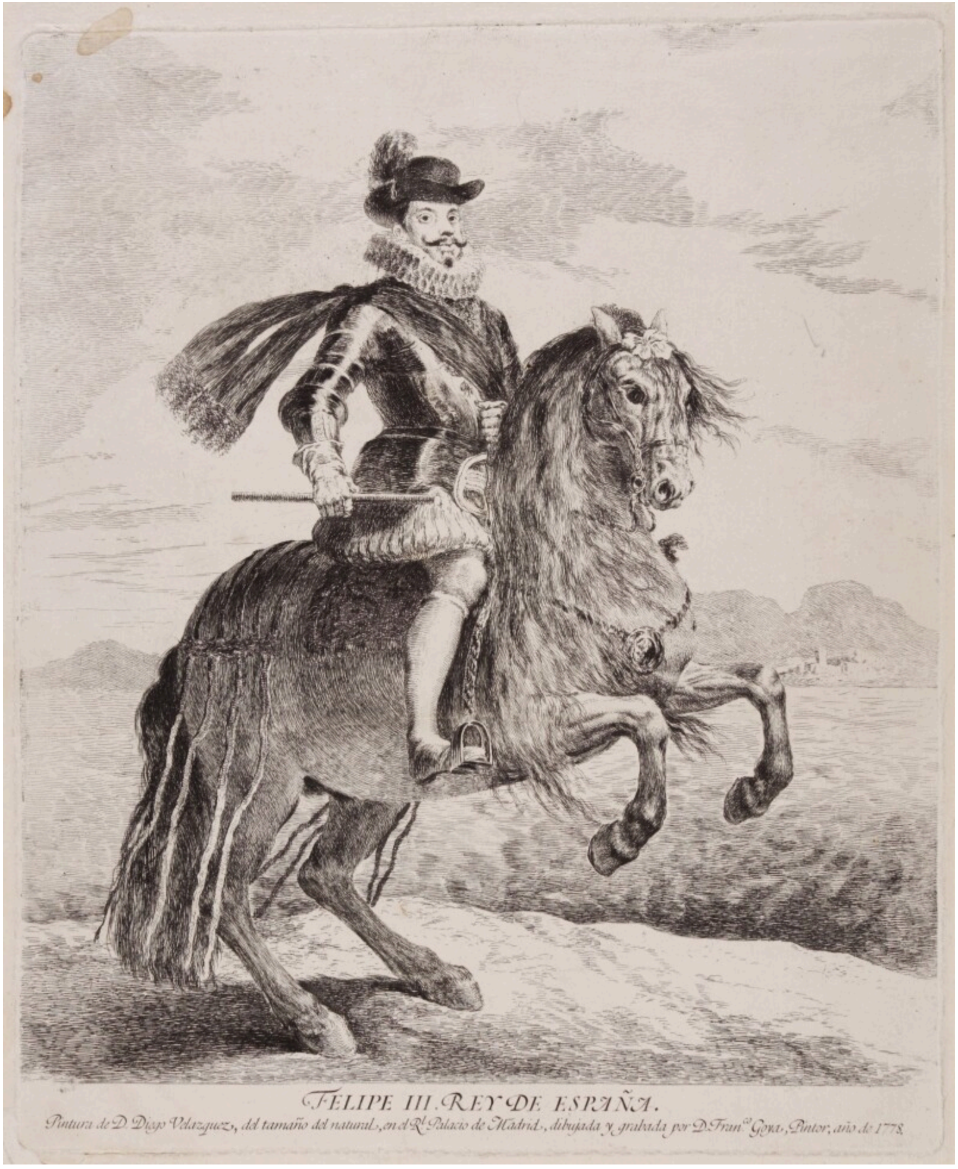
FELIPE III. REY DE ESPAÑA.
Pintura de D. Diego Velazquez, del tamaño del natural, en el Rl. Palacio de Madrid, dibujada y grabada por D. Franco. Goya, Pintor, año de 1778.

100

Francisco José de Goya y Lucientes

Felipe III. Rey de España (D. 6; H. 5)

Estimate:500 - 700 GBP

DESCRIPTION

Francisco José de Goya y Lucientes
1746 - 1828
Felipe III. Rey de España (D. 6; H. 5)

Etching and drypoint, 1778-1820, from the First or Second Edition before the bevelling of the plate, on firm laid paper without a watermark, unframed
plate: 375 by 310mm 14⅞ by 12¼in
sheet: 425 by 350mm 16¾ by 13⅞in

CONDITION REPORT

With wide margins, in generally good condition, with pale uneven paper discoloration and occasional faint fox marks, a couple of small brown stains at the upper left corner and verso, two tiny worm holes in the image, paper losses along the left sheet edge and lower corners (one made up area at the lower left corner not affecting the subject), an associated tear along the lower plate edge at left, and brown tape and tape remnants along the sheet edges, unframed. (A horizontal printer's crease is inherent to production).

Please note that Condition 11 of the Conditions of Business for Buyers (Online Only) is not applicable to this lot.

The lot is sold in the condition it is in at the time of sale. The condition report is provided to assist you with assessing the condition of the lot and is for guidance only. Any reference to condition in the condition report for the lot does not amount to a full description of condition. The images of the lot form part of the condition report for the lot. Certain images of the lot provided online may not accurately reflect the actual condition of the lot. In particular, the online images may represent colors and shades which are different to the lot's actual color and shades. The condition report for the lot may make reference to particular imperfections of the lot but you should note that the lot may have other faults not expressly referred to in the condition report for the lot or shown in the online images of the lot. The condition report may not refer to all faults, restoration, alteration or adaptation. The condition report is a statement of opinion only. For that reason, the condition report is not an alternative to taking your own professional advice regarding the condition of the lot. NOTWITHSTANDING THIS ONLINE CONDITION REPORT OR ANY DISCUSSIONS CONCERNING A LOT, ALL LOTS ARE OFFERED AND SOLD "AS IS" IN ACCORDANCE WITH THE CONDITIONS OF SALE/BUSINESS APPLICABLE TO THE RESPECTIVE SALE.

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